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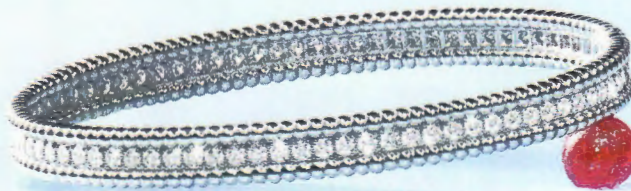
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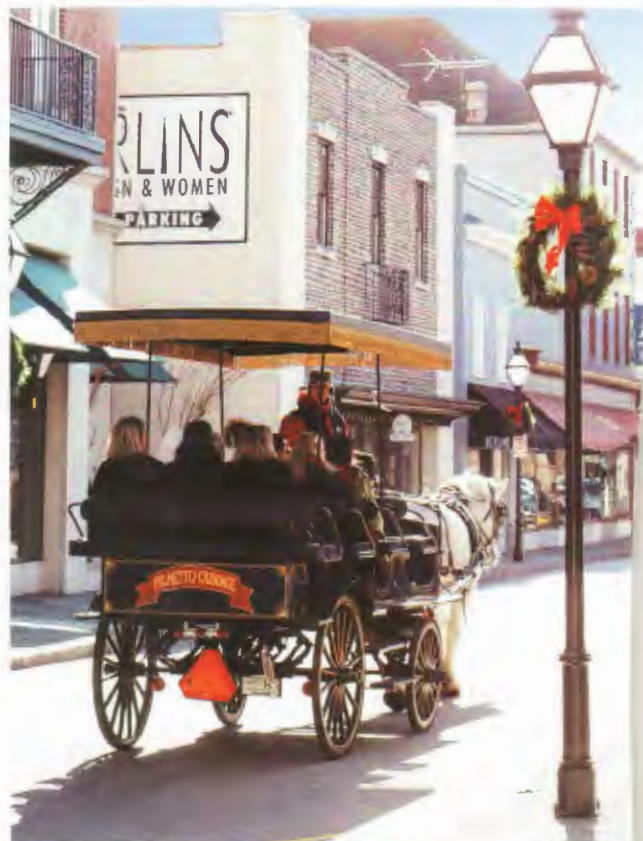
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FRANCIS SULTANA
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SIMON UPTON (2)



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PRODUCTION STUDIO
IN ATLANTA.

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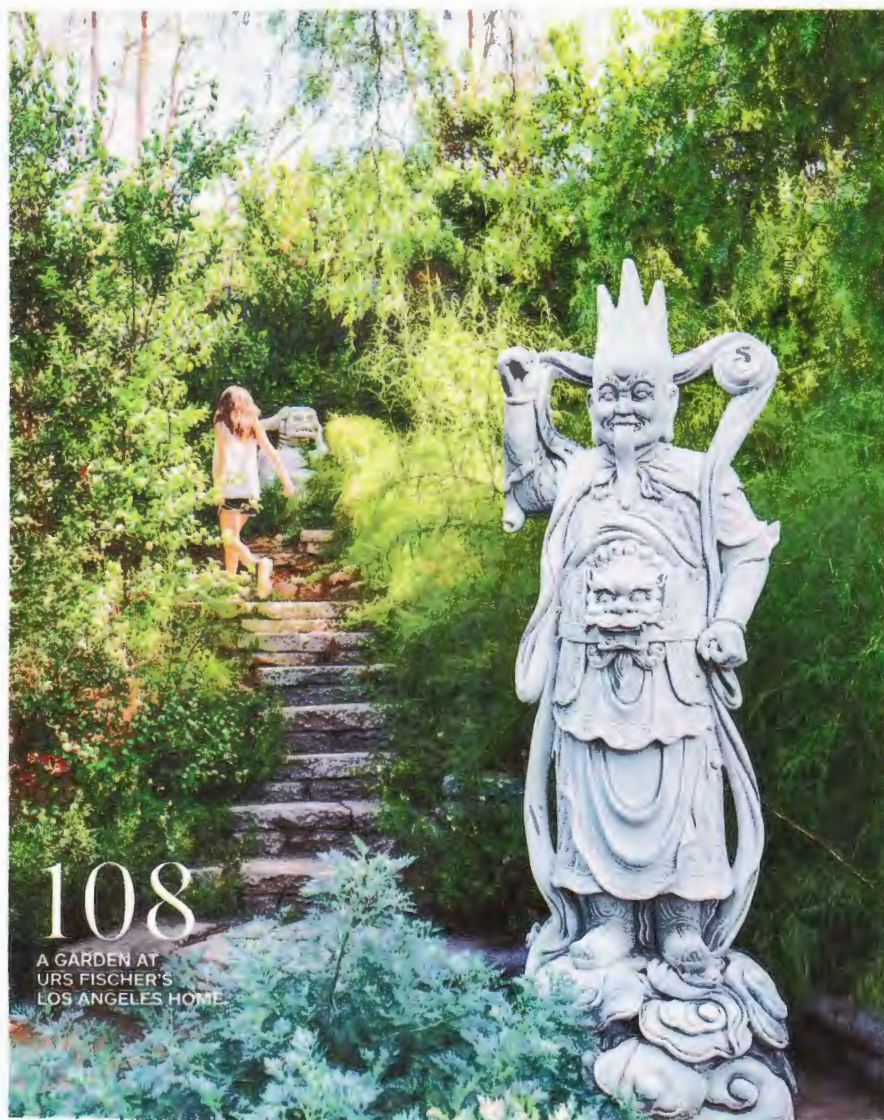
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FROM TOP: TIERNEY GEARON; JASON SCHMIDT



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FRANCIS SULTANA AND DAVID GILL'S LONDON HOME. PAINTING ABOVE SOFA BY ALBERT OEHLER. "ENGLISH HERITAGE," PAGE 68. PHOTOGRAPHY BY SIMON UPTON.

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editor's letter



1



2



3

"Cindy [Sherman] was immediately game. Cindy's not going to live in some Belgian plaster world of refinement." — *Billy Cotton*

If you spend even a little time in the company of artists—or, as I do, a lot of time—you quickly realize that although they may be surrounded by the same quotidian stuff of life as the rest of us, they see it all through vastly more imaginative eyes. While many homeowners tell *AD* that they want their interiors to induce feelings of calm, well-being, and happiness, few express themselves in the visceral way the multi-hyphenate Swiss artist Urs Fischer does: "Some rooms, like the kitchen, you want to make you feel up and excited. Others, like the living room, you want to lower your heart rate." Fischer's L.A. kitchen is exciting—West Coast editor Mayer Rus aptly describes it in this, our Living with Art issue, as a "giddy, voluminous, mad scientist-meets-gourmand" situation—as is his wildly enchanting garden, which is populated with a surreal cast of enormous characters sculpted of marble. It seems that New York-based Billy Cotton has become the go-to designer for an elite echelon of artists who like to do things their way: "I found it easy to connect with Billy," says superstar Cindy Sherman. "Basically, he could appreciate how unconventional I like to be, without going overboard and still keeping it fun." Fellow power players Carol Bove, Gordon Terry, Matvey Levenstein, and Lisa Yuskavage are also in the Cotton club, generously opening their private domains for *AD*. Multimedia creative Daniel Arsham, a cofounder of the firm Snarkitecture, shares his masterly 1971 Norman Jaffe house, and we pay a visit to the former Provincetown studio of the great Abstract Expressionist Hans Hofmann, which has been lovingly preserved by its new owner, Hollywood hotshot Ryan Murphy. As for the fearlessly colorful cover story, owners gallerist David Gill and AD100 decorator Francis Sultana have the system down: "Francis has a gift for creating space and balancing it with color. I place the art." Done!

Amy

AMY ASTLEY
Editor in Chief
@amyastley



4



5

1. DANIEL ARSHAM AND FAMILY AT HOME. 2. DESIGNER BILLY COTTON IN CLIENT CINDY SHERMAN'S APARTMENT. 3. ARTIST URS FISCHER ON HIS L.A. TERRACE. 4. DAVID GILL AND FRANCIS SULTANA'S WHITE SALON. 5. ME UNDER THEIR GEORGE CONDO PAINTING.



A fashion advertisement for Ralph Lauren. A woman with dark hair is shown from the waist up, wearing a bright yellow puffer jacket with a colorful floral pattern. She is holding a small, rectangular red clutch bag with a silver chain strap. The background is a dark, moody landscape with large, vibrant autumn leaves in shades of yellow and orange. The Ralph Lauren logo is centered over the image.

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West World

How *Franz West's* array of art-chairs engaged his audience, then and now

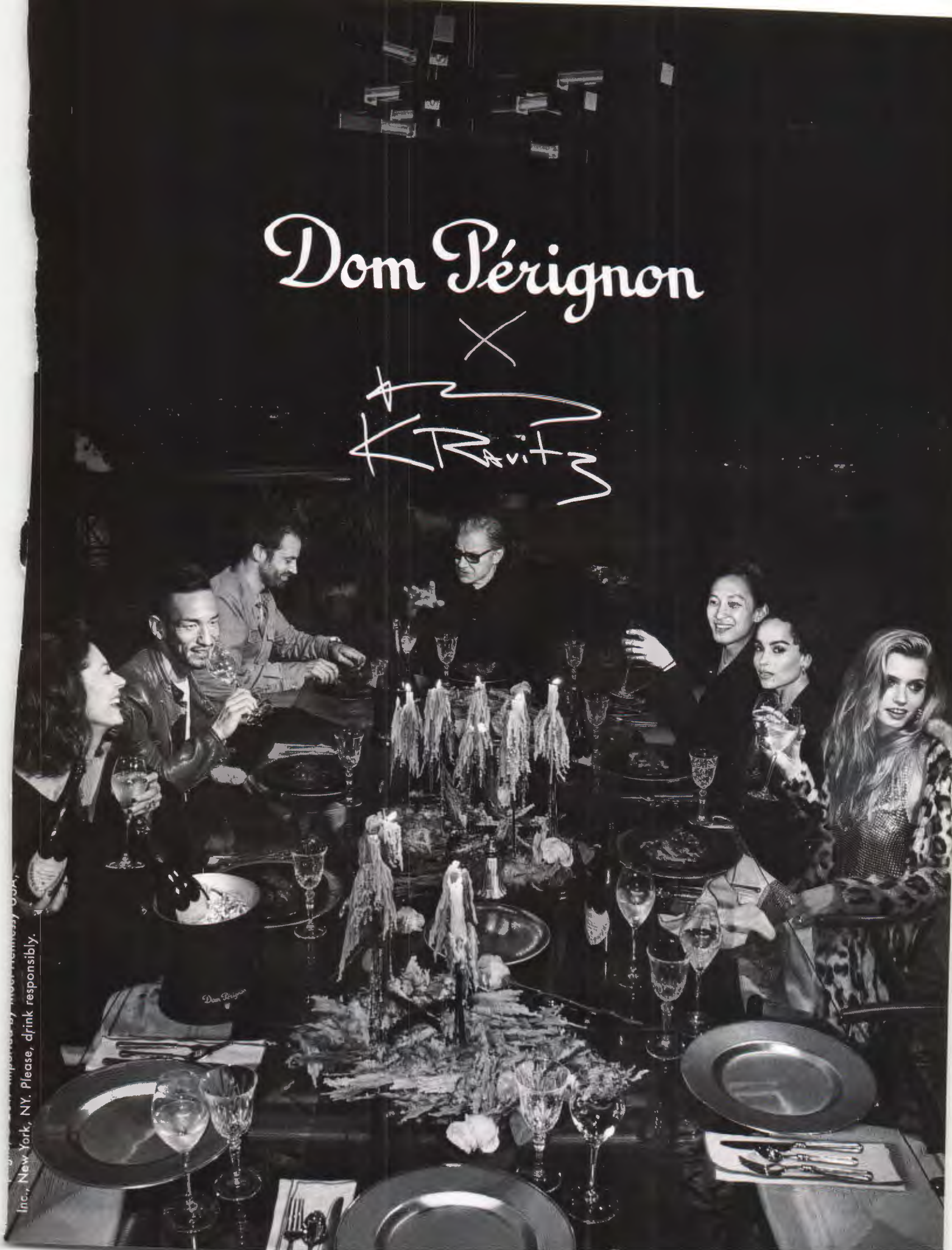
FRANZ WEST'S UNCLE CHAIRS IN ARTIST ADEL ABDESSEMED'S KITCHEN, BY AD100 DESIGNER INDIA MAHDAVI.

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object lesson



Austrian artist Franz West never cared much for works that simply hung on walls. For his *Passtücke*, or “Adaptives,” developed in the 1970s, he coated found objects in plaster and encouraged viewers to pick them up or put them on. What came next was equally interactive: seating.

His first chairs—made in collaboration with Mathis Esterhazy in the late 1980s—were welded together from scrap metal. At his 1989 solo show at MoMA PS1, to soften the perch and encourage conversation, West laid the seats with the day’s newspaper. At the Kunsthistorisches Museum in Vienna, he placed them in front of masterpieces, nudging visitors to consider certain works, and at the 1990 Venice Biennale they were installed waterfront.

There was one critique: They were uncomfortable. But by the 1990s West had added upholstery with foam linings. Curator Eva Badura-Triska explains, “More comfortable than their predecessors, the sofas made people feel much more at ease, permitting what West called lingering, a stance or attitude he found particularly conducive to the experiencing of certain situations.” For a later edition named *Uncle*, dining chairs were covered with straps of colorful industrial fabric.

“I’ve lived with basically every furniture type Franz produced—chairs, couches, divans, tables,” says art dealer David Zwirner, who represents the artist’s estate and is having an online sale of West’s furniture this month. “And I think his dining chairs are among the most comfortable that I’ve come across.” Tastemakers from AD100 talent India Mahdavi to fashion legend Diane von Furstenberg agree, gathering them round their own tables, encouraging just what West intended: lingering.

davidzwirner.com —HANNAH MARTIN



2



3

1. THE ARTIST IN HIS VIENNA STUDIO. 2. WEST TABLE AND CHAIRS AT THE LONDON HOME OF MAJA HOFFMANN, DECORATED BY MAHDAVI. 3. A STEEL-AND-EPOXY RESIN CHAIR. 4. CHAIRS AT DIANE VON FURSTENBERG’S NEW YORK CITY APARTMENT.



1. DIDI SATTMANN/MAGNO/Franz West Privatstiftung; 2. FRANÇOIS HALARD; 3. FRANÇOIS HALARD; 4. FRANÇOIS HALARD

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AD VISITS

Ladies First

AllBright, an international women's social club and business community, makes its U.S. debut in a dazzling L.A. space designed by *Brigette Romanek*

DISCOVERIES

DISCOVERIES

1. STRIPED SEATING ENLIVENS THE ROOFTOP TERRACE. 2. MIRRORED ACRYLIC LINES THE ENTRY. 3. AN ART-FILLED NOOK IS CONVERSATION-READY.



2

The neon sign flickering above the front desk just off Melrose Place says it all: **SISTERHOOD WORKS**. Debbie Wosskow, a tech entrepreneur, and Anna Jones, a former CEO of Hearst in England, founded the private members club AllBright in 2017 with the express purpose of “changing the world for women who work,” Wosskow declares. “That can mean networking opportunities, business education, or just a welcoming space to have a client meeting, a drink, or even a pedicure.” Buoyed by a thriving online community, AllBright opened its first brick-and-mortar club in a London town house in 2018. After launching a second London location earlier this year, AllBright has now christened its inaugural Stateside outpost, under the sunny skies of L.A., in a sophisticated yet playful setting devised by AD100 designer Brigette Romanek. “There’s so much noise about social clubs these days, but I really responded to the vision that Debbie and Anna articulated,” Romanek says. “This project is all about showcasing female creativity, from the art on the walls to the wine at the bar.” Features include an entry sheathed in emerald acrylic; dining and lounge venues with plush seating covered in velvet and houndstooth; a full-service salon; and a rooftop terrace with 360-degree views of the Hollywood Hills. Says Romanek, “You don’t have to sacrifice pretty to celebrate the power of women.” allbrightcollective.com —MAYER RUS



3



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1. A SALON AT JACQUELINE AND ÉDOUARD DE RIBES'S PARIS MANSION. THE CONTENTS ARE BEING SOLD AT SOTHEBY'S THIS DECEMBER AND IN SPRING 2020. 2. JACQUELINE AND ÉDOUARD DE RIBES AT HOME IN PARIS. 3. THE DE RIBESSES' LIBRARY, WHERE EMPIRE FURNITURE JOINS RARE BOOKS.



AUCTIONS

Prime Ribes

A glamorous French couple's treasures make for a spectacular Sotheby's sale

Fashion designer, arts patron, and writer Jacqueline de Ribes—hailed as the “last queen of Paris”—has the star power, but Édouard de Ribes, her banker husband, had the goods. “A lot of journalists are focusing on the comtesse because she was so beautiful and so iconic, but the collection was created over six generations by a family that became rich and grew richer,” said Mario Tavella, the chairman of Sotheby's Europe and the president-director general of Sotheby's France, which is offering part one of La Collection Ribes on December 11 and 12. (Part two will be sold in spring 2020.) Descendant of a royal finance official who was ennobled in 1816, Édouard de Ribes, who died in 2013, was the sixth count of the line and the inheritor of not only a family fortune but also a vast, treasure-packed

1860s hôtel particulier in Paris, which his widow, now 90, still uses. Museum-quality pieces, many of them acquired by his great-grandfather in the 19th century, go on the block this month; part of the proceeds will go to the de Ribesses' favorite charities. “The most important are the three bronzes that belonged to Louis XIV,” Tavella explains. “The most sophisticated is Marie-Antoinette's musical clock, and the most elegant is an Élisabeth Vigée Le Brun painting that belonged to a brother of Louis XVI. In terms of provenance, it's the best we've sold in probably five years.” sothebys.com —MITCHELL OWENS

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DESIGNER JOHANNA GRAWUNDER WITH A LIGHT SCULPTURE AT ASSAB ONE IN MILAN LAST YEAR.

DESIGN

Special Effects

During the good-taste craze of the 1990s, Johanna Grawunder became bored with beige. "I wanted a contemporary language, something that was almost digital," says the San Francisco- and Milan-based designer, who worked for 16 years with Italian legend Ettore Sottsass, 12 of them as partner at Sottsass Associati. Light, she discovered, gave her access to "colors you couldn't find in a Pantone chip." Using colored bulbs, she illuminated tables, bookcases, chandeliers, and entire homes. The effects were both freaky—a heavy cabinet might appear to hover off the ground—and flattering. "Pink makes everyone look healthy and happy," Grawunder notes. "It's why they painted walls in Pompeii bright red." Now she is bringing her digital-age color theory to Milan's Palazzo Reale for an exhibition of historic jewelry and objects by Van Cleef & Arpels, opening November 30 (palazzorealemilano.it). Across 14 rooms, amid silk walls, inlaid floors, and frescoed ceilings, she will inset minimalist cases—many of them made of glowing, colored mirror—that display more than 400 examples from the French brand's illustrious archive. "It's like time traveling," she says of the dialogue between old and new. "In one space you can see things from the 18th century and the 21st." grawunder.com —HANNAH MARTIN



THINK PIECE

FRENCH KISS

Paris is for lovers—and what better way to keep the City of Light close to the heart than this Lady Arpels Pont des Amoureux watch by Van Cleef & Arpels. One of eight new iterations of the signature timepiece, the hand-enameled scene features a romantic moment on a bridge overlooking the Seine. At noon and midnight, the mechanized couple cross from opposite sides to embrace. Of course, love can't always wait. Thankfully, the kiss can be relived at the press of a button. \$123,000; vancleefarpels.com

—JANE KELTNER DE VALLE



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1. *FONS AMERICANUS*, BY KARA WALKER, AT THE TATE MODERN. 2. PIERRE YOVANOVITCH'S REDESIGN OF HÉLÈNE DARROZE AT THE CONNAUGHT. 3. LEO VILLAREAL'S *ILLUMINATED RIVER*.

EAT, DRINK, SLEEP

If there's an art to hospitality, then London's iconic hotels are old masters—and currently better than ever, with a clutch of reinvented bars and restaurants. Perhaps the most eagerly awaited is **Davies and Brook** at **Claridge's**, the first restaurant outside the United States by chef Daniel Humm of Eleven Madison Park fame. (Allied Works has designed the interior, which will feature artwork by Roni Horn.) Long-standing Michelin-starred favorite **Hélène Darroze** at the **Connaught**, meanwhile, just emerged from a significant



TRAVELS

London Calling

The British capital beckons with bold new art installations and culinary updates to its classic hotels

Britain may be having a bumpy political ride right now, but London remains a great cultural capital, open to the world. And art lovers have ample new reason to go. Earlier this year, Leo Villareal unveiled the first phase of one of London's biggest-ever public art installations, *Illuminated River*, which will see up to 15 of the bridges across the Thames shimmer to life thanks to panoplies of preprogrammed LEDs. (Four of the bridges debuted this past summer, with five more to follow next fall.) "With shifting hues that mimic the London sky during sunset, moonlight, and sunrise, and gently kinetic patterns that are inspired by the natural and social activity of the river, my piece celebrates the Thames as London's living artery," says Villareal. Back on dry land, museums are playing host to a series of must-see exhibitions—from Tim Walker's V&A show to Bridget Riley's Hayward Gallery retrospective to Kara Walker's monumental commission for the Tate Modern's Turbine Hall. But the hottest ticket in town is the Cranford Collection, set in a palatial Regent's Park town house that has just emerged from a two-year makeover by architect David Chipperfield. One of the most important private collections of contemporary art in Europe, it has till now been hardly known even to Londoners, so this is the time to visit. As for booking a hotel and dinner reservation? We've got some ideas.

—CHRISTOPHER STOCKS

refurbishment by AD100 maestro Pierre Yovanovitch, with hand-crafted fittings reflecting the craftsmanship of Darroze's cuisine. And top chef Adam Handling has taken the helm at **Belmond Cadogan Hotel**, the brand's recent transformation of Oscar Wilde's onetime haunt. For cocktails, head to the **Connaught's Red Room** speakeasy or to the **Berkeley's** beautiful new lounge, the latter featuring a cocooning snug with a mural by Brooklyn-based painter TM Davy. Serious art can also be found at the **Beaumont**, which features a real-live Magritte in its newly renamed, uh, **Magritte Bar**.

1. MATT GREENWOOD; 2. JÉRÔME GALLAND; 3. JAMES NEWTON



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DISCOVERIES

JOHN DERIAN AND ASTIER DE
VILLATTE CASCADING FLOWERS
VASE; \$445. JOHNDERIAN.COM



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CSAO PARIS HAND-PAINTED PLATE; \$32. CSAO.FR



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TORY BURCH MONOGRAM HANDKERCHIEF; \$98 FOR A SET. TORYBURCH.COM

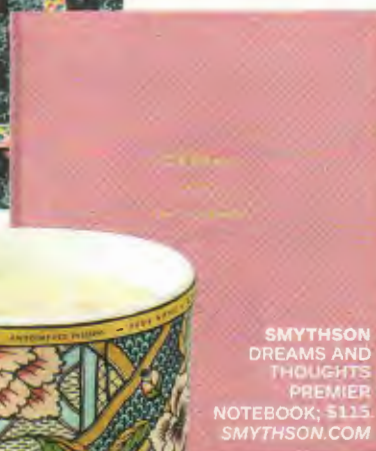
HORROR VACUI FLORAL-PRINT QUILTED COTTON BLANKET; \$1,347. MATCHESFASHION.COM



OF RARE ORIGIN BRAMBLE CHOKER; \$1,150. OFRAREORIGIN.COM

MATILDA GOAD NATURAL-BEESWAX CANDLES; \$52 FOR A SET. MATILDAGOAD.COM

LOVESHACKFANCY BOW NAPKIN RING; \$25. LOVESHACKFANCY.COM



SMYTHSON DREAMS AND THOUGHTS PREMIER NOTEBOOK; \$115. SMYTHSON.COM

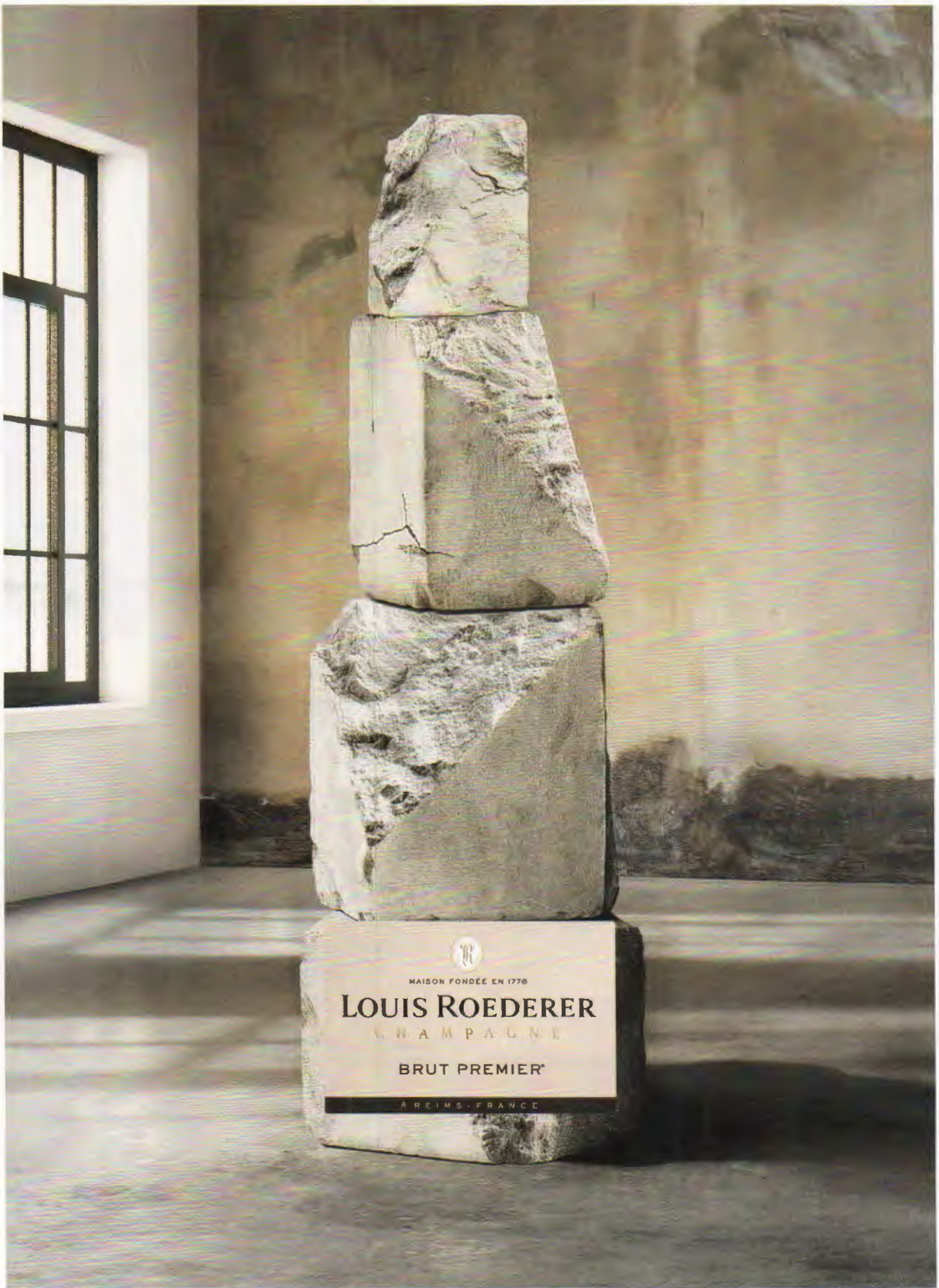
GUCCI XXL FLORAL-PRINT CANDLE; \$690. GUCCI.COM



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DISCOVERIES



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RALPH LAUREN HOME FOWLER CHESS SET; \$1,995. RALPHLAUREN.COM



JUNIPER BOOKS PENGUIN CLASSICS UPTOWN PALETTE BOOKS; \$150 FOR A SET. JUNIPERBOOKS.COM



GOOGLE NEST HUB; \$129. STORE.GOOGLE.COM



LOUIS VUITTON CAVE WHISKY PM; \$30,000. LOUISVUITTON.COM

CASA LOPEZ DECK OF CARDS; \$27. CASALOPEZ.COM



ARCHIVIST THE DUEL MATCHES; \$10. HOMIE.NYC



SONOS ONE SPEAKER; \$199. SONOS.COM



PATEK PHILIPPE CALATRAVA WEEKLY CALENDAR WATCH; \$33,450. PATEK.COM

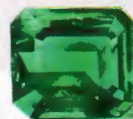
STUBBS & WOOTTON SCOTCH MEN'S SLIPPER; \$525. STUBBSANDWOOTTON.COM



HUNTING SEASON X KASSTEX TRAVEL SET (BLANKET SHOWN); \$600. KASSTEX.COM

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DISCOVERIES

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THELUXURY
COLLECTION.COM

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THORSUN.COM

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DISCOVERIES



HERMÈS BOUCLERIES MODERNES LONG BOARD; \$4,300. HERMES.COM



MARTONE CYCLING CO. GRAND GOLD V3 DIAMOND BIKE; \$1,600. MARTONECYCLING.COM

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MANTIQUES MODERN VINTAGE CHANEL FELT TENNIS BALLS; \$950 FOR A SET. MODAOPERANDI.COM



THE ELDER STATESMAN SOCCER BALL; \$515. ELDER-STATESMAN.COM



APPLE WATCH SERIES 5; FROM \$399. APPLE.COM



BARCHI ROYAL ORANGE GOLF BAG; \$42,000. ARTEMEST.COM



PELOTON TREAD; \$4,295. ONE PELOTON.COM

TIFFANY & CO. EVERYDAY OBJECTS TABLE TENNIS PADDLES; \$700 FOR A PAIR. TIFFANY.COM





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NICOLAS BELLAVANCE-LECOMPTÉ, THE NEW ART DIRECTOR OF MILAN'S FONDERIA BATTAGLIA.

I'm comfortable in French, English, Italian—and I know the basics in German, Arabic, and Spanish," notes Nicolas Bellavance-Lecompte, when asked his primary language.

Being multilingual is nonnegotiable for the polymath, who has cofounded a gallery in Beirut, worked as a creative consultant in Milan, and helped launch the roving Nomad design fair, which has traveled from Venice to Monaco to Saint Moritz.

Earlier this year he added yet another title to his résumé: art director at the Fonderia Artistica Battaglia, a Milanese bronze foundry dating back more than a century. Bellavance-Lecompte was recruited to connect the facility—one of the few that still practice lost-wax casting—with designers who could bring fresh energy to the craft. The first creative fruits, a dozen extruded bronze sculptures by the Swedish-Chilean artist Anton Alvarez, debuted during April's Salone del Mobile. Up next is a collaboration with New York designer Katie Stout, who will explore her playful design vocabulary using the Battaglia's storied techniques and more than 150 patinas. "The foundry is a unique reality," says Bellavance-Lecompte. "They just need someone to translate it."

Translator might be a good way to describe Bellavance-Lecompte, who works at the intersection of architecture, art, and design. Born in Canada, he studied architecture at the University of Montreal and Venice University Institute of Architecture, later moving to Berlin for a multidisciplinary master's degree before ultimately relocating to Milan, where he set up the product-design studios Samare and Oeuffice. But designing wasn't his calling. "I'm more of a curator," he says. "I like being the director behind the camera." In 2011 he put that into practice, cofounding Carwan Gallery, which introduced international talents like Philippe Malouin, Lindsey Adelman, and Kwangho Lee to Beirut. Carwan recently announced that it will relocate to Athens come 2020.

CREATIVE FORCE

Renaissance Man

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1. AN EXTRUDED BRONZE WORK BY ANTON ALVAREZ. 2. THE FOUNDRY.



2

On top of all that, Bellavance-Lecompte is helping to revitalize an archaeological site in Egypt's Siwa desert, renovating the mud dwellings of Shali village and establishing a residency program in the area. So how does he handle wearing so many hats at once? "Although it sounds like

a very modern idea, it was born in the Renaissance. People were doing all of the artistic disciplines at the same time. Leonardo and Michelangelo were engineers, artists, scenographers, and urban planners," he says. "I don't have boundaries. I would get too bored if I did." *nb-lecompte.com* —TOM MORRIS



ONE TO WATCH

Christopher Myers

"These are 70-year-old sails from Egypt," Christopher Myers says, digging through a pile of fabrics in his Brooklyn studio. "As a material, they have so much to say." Textiles and their backstories have become central to his art practice. Since meeting a group of craftspeople making patchwork placemats in Luxor five years ago, he has been collaborating with them on large, figurative quilts inspired by the *asafo* flags of Ghana. Myers (also a playwright and children's-book author and illustrator) calls the mural-like compositions "flags for nations that will never exist." He made one for Drexciya, an undersea kingdom dreamed up for slave-ship passengers thrown overboard, and another for Zip the Pinhead, a 19th-century African American freak show performer and nation of one. Several examples—including new ones stretching 20 feet in length—go on display November 21 at Fort Gansevoort's new gallery in Los Angeles. *kalyban.com*

—HANNAH MARTIN

PHOTOGRAPH BY JEFFREY M. HARRIS FOR ARTIST AND FORT GANSEVOORT, NEW YORK

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DISCOVERIES

RESTORATION

Palace Intrigue

Long destroyed, the opulent 18th-century staterooms at Dresden's onetime royal residence shine anew



2

It was the wedding of the century. In 1719, Prince Frederick Augustus married Archduchess Maria Josepha, a strategic union between the Saxon court and the Habsburg empire. As part of a monthlong celebration in Dresden, Frederick's father, Augustus the Strong, unveiled staterooms at the royal palace for which he commissioned the most exquisite furnishings, textiles, and works of art a pomp-loving profligate could buy. "Augustus the Strong wanted to establish himself as one of the important rulers in Europe," says Thomas Geisler, director of Dresden's Museum of Decorative Arts. "He definitely made a statement."

Just in time for the 300th anniversary of the historic nuptials, the rooms have opened to the public following a multiyear reconstruction by hundreds of artisans. During World War II, Allied bombs reduced the palace to a burned-out shell. Fortunately, much of the collection was spirited away to safe locations, while color photographs taken before the bombing aided in the re-creation of ceiling murals done by court painter Louis de Silvestre. Just as in Augustus's day, visitors now pass through a choreographed sequence of rooms, each more impressive than the last. The progression—a highlight of which is the Tower Room, displaying prized Meissen porcelain—culminates in the Audience Chamber (with the restored original throne) and the adjacent bedchamber. The latter, an inner sanctum reserved primarily for family, contains what Geisler describes as "the most extravagant object," the ceremonial bed lavished with "double layers of gold weavings and embroideries" that have been re-created in their entirety based on the original headboard. "Room by room," he adds, "the quality of the materials—whether silk, silver, gold, whatever—and the craft just gets richer and richer." skd.museum —STEPHEN WALLIS



1

1. THE BEDCHAMBER FEATURES A RE-CREATED CEREMONIAL BED. 2. THE ORIGINAL THRONE ANCHORS THE AUDIENCE CHAMBER IN THE NEWLY RESTORED STATEROOMS AT DRESDEN'S FORMER ROYAL PALACE.

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DISCOVERIES

DEBUT

Fine Footwork

Nobody waxes poetic about wall-to-wall carpeting quite like Jeffrey Bilhuber. "The chic of it is that your room simultaneously becomes bigger, more stylish, and more comfortable," says the AD100 designer, this year's recipient of the New York School of Interior Design's Albert Hadley Lifetime Achievement Award. He certainly knows whereof he speaks. This fall he collaborated with Stark to debut his first carpet collection: three geometric patterns in rich colors from cobalt to garnet. Forget nondescript neutrals. In one motif, spots of different sizes swirl into an abstracted animal print. In another, graphic lines layer with verve atop a solid ground. Committing to bold carpet, he insists, is decidedly modern. "It can go up and down stairs, roll into bedrooms, into libraries, into living rooms, all at the same time," says Bilhuber, who decorated the Manhattan penthouse of company scion John and his designer wife, Andrea, some 15 years ago. "It's really a combination of practicality and sheer beauty." starkcarpet.com. —CARLY OLSON

CLOCKWISE FROM TOP LEFT: HYDRUS IN OCEAN, PULLMAN IN AUBERGINE, MALVERN IN NAVY, AND PULLMAN IN HARVEST, ALL BY JEFFREY BILHUBER FOR STARK.

DECORATING

DREAMS COME TRUE

Beloved by AD100 firms like Leroy Street Studio and Fox-Nahem, the British manufacturer Vispring is committed to keeping things interesting in the bedroom. Starting this winter, customers can order the brand's top-quality divan and headboards hand-upholstered in a fabric of their choice. Pick from a range of weaves in Vispring's own textile library or supply your own, like this funky flame-stitch Weymouth print (right) by Missoni Home. vispring.com

—HANNAH MARTIN



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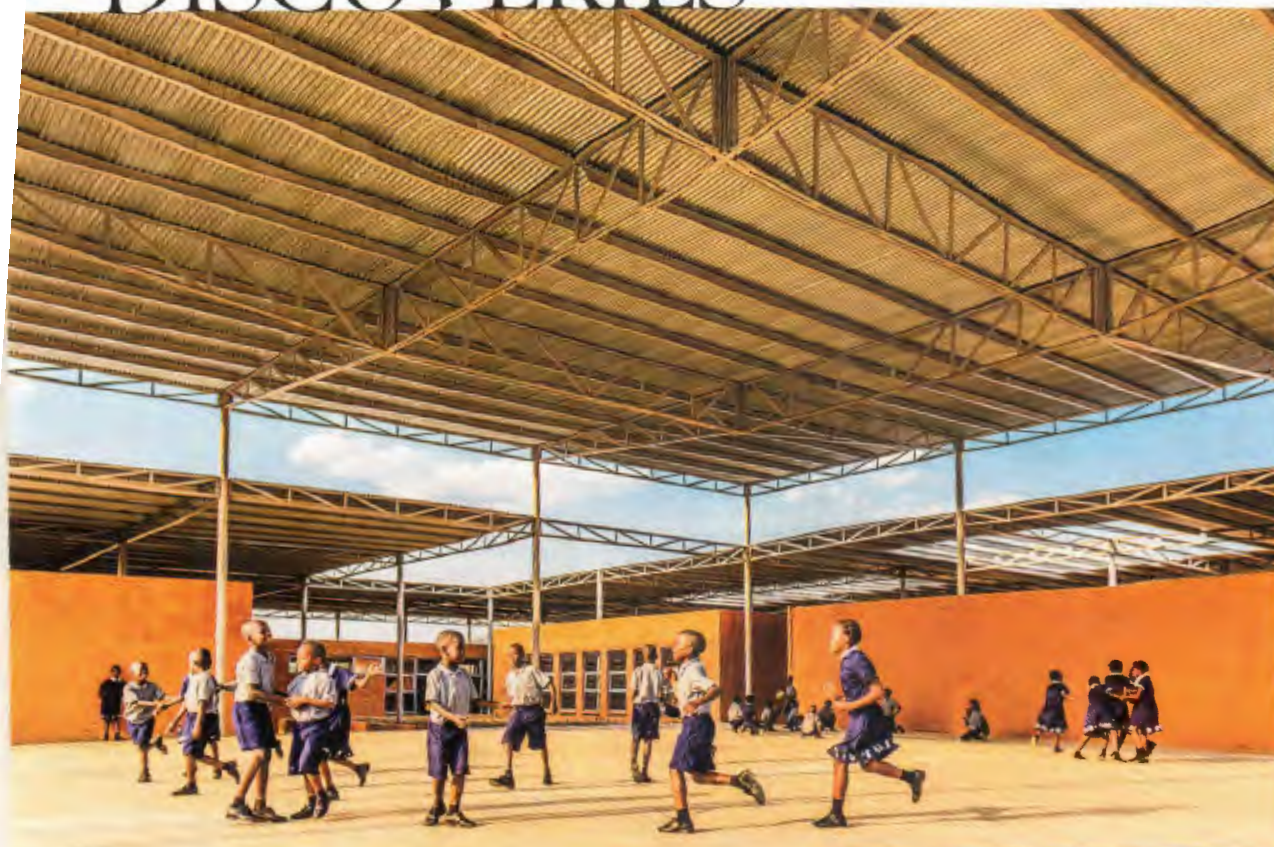


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1. STUDENTS PLAY IN THE MWABWINDO SCHOOL'S COVERED COURTYARD.
2. CONSTRUCTED FROM MUDBRICKS, THE BUILDINGS ARE SHELTERED BY A SINGLE METAL CANOPY.

GOOD WORKS

Class in Session

Enlisted by the 14+ Foundation, *Annabelle Selldorf* designs a new school for a remote community in need

In Zambia, miles of open country separate many villages from the nearest school. To expand educational opportunity in the region, construction executive Joseph Mizzi and Zambian-born stylist Nchimunya Wulf established the 14+ Foundation in 2012. Their first school was completed three years later, and it showed just how challenging their task really was. "We literally had to build roads to get to it," recalls Mizzi.

Undaunted, 14+ has done it again on a still grander scale, with the opening of the new Mwabwindo School. To design it, Mizzi turned to Annabelle Selldorf. "I didn't have to do any arm-twisting," says Mizzi—though the project did represent something of a departure for the AD100 architect, best known for major cultural commissions like the Neue Galerie renovation and the Clark Art Institute expansion.



2

The results prove her elegant, urbane approach to be remarkably adaptable. "We always begin with the rigor of the plan," says Selldorf. Laid down on a basic grid, Mwabwindo consists of rectilinear mudbrick volumes sheltered under a single metal canopy, with a long, low profile that seems to extend organically from the land. Rustic and refined, the school's simple materiality also put it within the reach of local builders, a key component of the foundation's broader social and economic mission. Providing construction jobs and on-site housing for teachers, Mwabwindo is part of a holistic vision for Zambia's future. "The point of the structure is to be inspirational," says Mizzi, noting a site-specific commission by artist Rashid Johnson as well as uniforms from fashion brand Studio 189. "I think the project speaks for itself." 14plusfoundation.org

—IAN VOLNER



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THE NEW CONCEPT OF WELLNESS

Gym Space, the new project by **Scavolini**, merges the bathroom and the gym, and it is the result of the brand's desire to offer its clientele the chance to furnish the setting in an organized and functional manner without forgetting about well-being. By redesigning the typical components of bathroom furnishings, skillfully combining them with a wall-mounted frame dedicated to physical exercise, Scavolini brings a fitness area into your daily realm, offering a new concept of wellness.

Discover more at scavoliniusa.com/Bathrooms/gym-space.



Eric Sloane (1905-1985)

Evening Quiet

Oil on board, 19 1/8 x 38 inches

Signed lower right: Eric / Sloane / NA

ERIC SLOANE: TAKING US HOME

On view November 8-30, 2019, at Questroyal Fine Art, 903 Park Avenue, *Eric Sloane: Taking Us Home* is an exhibition and sale of more than 20 paintings by one of the 20th-century's greatest landscapists.

The aging stone and wood barns of Sloane's art commemorate the essence of a way of life. His paintings motivate us to move away from the monitors, open a window, and inhale the earth's musk. **Questroyal Fine Art, LLC**, is an established American art gallery specializing in quality American paintings from the 19th and 20th centuries, with an inventory of more than 500 artworks.

To request a catalogue, visit questroyalfineart.com, email galler@questroyalfineart.com, or call 212-744-3586.



DESIGN MIAMI/

Design Miami/, the global forum for design, returns for its 15th edition in December welcoming 30 of the world's top galleries and eight Curio presentations from 13 countries. This edition will be Eric Chen's second fair as Curatorial Director, following his debut at Design Miami/ Basel in June. Chen will continue to direct the fair's focus toward the material future of the planet with the theme Elements: Water, a companion to Design Miami/ Basel's theme Elements: Earth.

To buy tickets, visit designmiami.com.



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Lightly stained, wire-brushed oak veneers with stainless-steel accents blend in the pure whiteness of the room. The exquisitely designed and masterfully manufactured kitchen is just one example of the specialty custom products that **Downsview** offers for the entire house. Artfully crafted in North America, the Downsview Kitchen product line is the result of 50 years of research and design experience.

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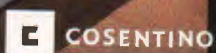
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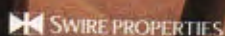
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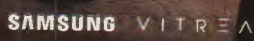


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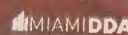
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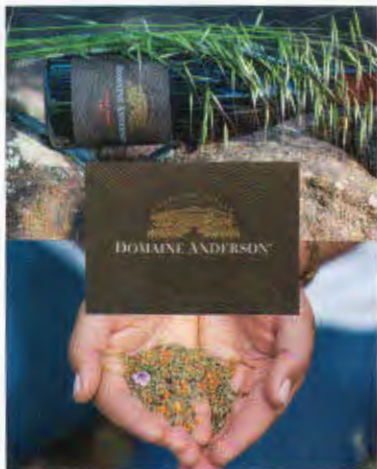


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*Francis Sultana
breathes new life
into a storied
London residence
for himself and
partner *David Gill**

TEXT BY **BRONWYN COSGRAVE**
PHOTOGRAPHY BY **SIMON UPTON**



A TRIO OF PAINTINGS (FROM LEFT)
BY SECUNDINO HERNÁNDEZ, GEORGE
CONDO, AND PAUL MCCARTHY HANG
IN THE WHITE SALON, WHERE NEARLY ALL
THE FURNISHINGS ARE BY MATTIA
BONETTI. FOR DETAILS SEE RESOURCES.

AD100 DESIGNER
FRANCIS SULTANA
LOUNGES IN A CUSTOM
CHAIR AT A DESK
ALSO OF HIS DESIGN.
TORCHÈRE AND
RUG BY BONETTI; FRANZ
WEST SCULPTURE.





A MADELEINE CASTAING TIGER CARPET, IN A CUSTOM COLOR, LEADS TO A DOORWAY. BENCH BY BONETTI; ARTWORK BY GEORGE CONDO.

IF

a ceiling could talk, the immense one beautified by ornate plasterwork reliefs looming 17 feet above the vast, ballroom-size drawing room within the newly restored home of AD100 decorator Francis Sultana and gallerist David Gill, at London's fabled Albany residential complex, could certainly tell fascinating stories.

Measuring 24 by 36 feet, the ceiling was conceived by architect Sir William Chambers as a crowning touch to the most prominent of several town houses he constructed after remodeling the Queen's House (later known as Buckingham Palace).

Erected over five years beginning in 1771, Albany was built as a family home for Sir Peniston Lamb, first Viscount Melbourne. The proprietor of Melbourne House (as Albany was originally known), 26-year-old Lord Melbourne, was a "politician and courtier, patron and collector, society host and bon vivant" who had inherited a fortune," noted the historian Joseph Friedman. But by 1802 the main block, service wings, and an addition were divvied up into some 69 "sets,"

or apartments, for bachelors. And soon it became one of the smartest addresses in London. (By the end of the 19th century, women were permitted to live there, too.)

That glorious ceiling has dominated a space that served many functions during this time. Perhaps most famously it was the setting for a lively salon over which the late *Flair* magazine editor, Fleur Cowles, presided for 50 years and the domain where she annually hosted a birthday party for her "best friend," Queen Elizabeth, the Queen Mother, as well as many other boisterous events, including a picnic for Cary Grant.

Sultana and Gill acquired the residence in 2016, and the renowned ceiling—along with the rest of the apartment—underwent 16 months of painstaking restoration. During this process, Sultana, Gill, and their primary design collaborator, Mattia Bonetti, looked upward to the priceless artifact for aesthetic direction.

"The ceiling was a big inspiration," concedes Sultana of commissioning Bonetti to reinterpret Chambers's elegant pattern of laurel leaves and arabesques to devise an array of furnishings and embellishments, including a dramatic nine-foot-tall gilded mirror overmantel that appears to grow out of stylized cornucopias.

"Francis has a gift for creating
space and balancing
it with color," says David Gill.
"I place the art."



A BESPOKE PAINT COVERS
THE BLUE SALON'S WALLS
AND MOLDING, WHERE THE
MIRROR AND LAMPS ARE BY
BONETTI AND THE SOFAS
AND COCKTAIL TABLES ARE
CUSTOM. ARTWORKS (FROM
LEFT) BY MICHELANGELO
PISTOLETTO, MATT CONNORS,
AND CHRIS OFILI.





LEFT THE LATE *FLAIR* MAGAZINE EDITOR FLEUR COWLES IN THE SALON WHEN IT WAS HER HOME, 1966.
BELOW ALBANY'S HISTORIC 18TH-CENTURY FAÇADE.



"It's a contemporary Chippendale," explains Sultana of the gleaming confection, which is actually made of resin, a far more modern material than the gilt-wood of the 18th-century cabinetmaker's creations. The piece—as well as the set of four mirror paintings by Michelangelo Pistoletto, a leading figure in the Arte Povera movement, suspended above a Bonetti-designed sideboard—reflects ambient and natural light back into the so-called Blue Salon, named for the Wedgwood blue of its walls.

The bold painterly hues enlivening this grand residence are inspired by Jean-Michel Frank's interior design of Nelson Rockefeller's magnificent 810 Fifth Avenue triplex apartment in the late 1930s—particularly, the site-specific mural that the tycoon tasked Henri Matisse to conceive for his own drawing room. Sultana's joyous ode to the pair of Aubusson carpets that Frank commissioned from the painter Christian Bérard is a sumptuous hand-tufted Mattia Bonetti floral rug. Sultana describes the giant blooms as a cross "between Bérard's delicate florals and Andy Warhol's poppies—they jump out at you, which is what I love," he explains. "I wanted pastels, so we went for baby blue, the pink, the yellow, and the green because they went with all of my upholstery fabrics in the room. And the blue was important because this room is blue."

A TRIO OF ARTWORKS BY Yayoi Kusama play off teal-lacquered Regency-inspired chairs and a maroon marble dining table by Bonetti in the Kusama Dining Room, as Gill and Sultana have named the space to pay tribute to the works by the Japanese contemporary artist that hang on the walls. "The scale of the room suited the paintings, and the subtle beauty of their color adds visual clarity to its architecture," observes Gill. When it comes to the decorating, "Francis has a gift for creating space and balancing it with color," adds Gill. "I place the art."

Their collaboration results in a postmodern, almost surreal elegance conjured by showcasing, within Albany's rarefied backdrop, bold contemporary painting, sculpture, and "design

art," the term coined to describe the one-of-a-kind furniture and objects that Gill has pioneered in his London gallery. His stable of cutting-edge talents includes Bonetti and many others whose pieces furnish the apartment. Sebastian Errazuriz created a bookshelf in the Blue Salon out of marble composite, reclaimed ebony wood, and steel, which the artist describes as a piece of "functional sculpture." Michele Oka Doner crafted a bronze bench and wastebasket for the exquisite green marble-and-gilded powder room. (The basket, she admits, was originally conceived as a champagne bucket, but "David hauled it out from a bottom shelf in my studio, and then Francis got the idea for using it as a receptacle.")

The color play continues in the kitchen. The cabinetry concealing the appliances, which was designed by Plain English, is a delicious chocolate brown. Sultana swings open a cupboard door. Inside the cabinet is a compact version of a traditional British pantry. Inspecting the row upon row of Mariage Frères tea boxes—as well as a mouthwatering array of condiments, preserves, and spices from nearby Fortnum & Mason—he admits, "This is the larder of my dreams. I get excited just looking at it!"

With the kitchen's chef's prep station—not to mention an alluring guest room in which the walls are lined with a brand of vintage raffia that Christian Dior once utilized to fashion handbags—Sultana and Gill are utterly equipped to carry on the convivial spirit that has always permeated their landmark home. ▀

WORKS BY YAYOI KUSAMA
DECORATE THE DINING
ROOM WALLS. SULTANA-
DESIGNED ENGLISH
REGENCY-STYLE CHAIRS;
MATTIA BONETTI TABLE



design notes

THE DETAILS THAT MAKE THE LOOK

ARTWORKS BY
MICHELANGELO
PISTOLETTO AND
CHRISTOPHER
WOOL DECORATE
THE BLUE SALON.
LAMPS, STOOLS
AND RUG BY
MATTIA BONETTI

MURANO LAMP BY
MATTIA BONETTI;
\$22,500. DAVIDGILL
GALLERY.COM

SPHINX TABLE LAMP BY
MATTIA BONETTI; \$26,000.
DAVIDGILLGALLERY.COM

FRINGE EDWARD
JAMES STOOL BY
MATTIA BONETTI;
\$21,000. DAVIDGILL
GALLERY.COM

FIR CANDLE; \$125.
TRUDON.COM

BUST SHELF BY
SEBASTIAN ERRAZURIZ;
\$42,000. DAVIDGILL
GALLERY.COM

“Everything is custom, so I could
have it *exactly* the way I wanted.”
—Francis Sultana

INTERIORS: SIMON UPTON; ARTWORK: © MICHELANGELO PISTOLETTO;
FURNITURE: ALL OTHERS COURTESY OF RESPECTIVE COMPANIES

PRODUCED BY MADELINE O'MALLEY

PALMIER SIDE TABLE BY FRANCIS SULTANA;
PRICE UPON REQUEST. FRANCISSULTANA.COM



FRANCIS SULTANA:
DESIGNS & INTERIORS BY
BRONWYN COSGRAVE
(VENDOME PRESS, \$60).



ADAMO & EVA COTTON;
TO THE TRADE. DEDAR.COM



THE CUSTOM
KITCHEN CABINETRY IS
BY PLAIN ENGLISH.

CONGO BRONZE CHAIR BY
MATTIA BONETTI; \$11,000.
DAVIDGILLGALLERY.COM



ANTOINETTE
FIREPLACE;
\$9,280. [JAMB
.CO.UK](http://JAMB.CO.UK)

SAVOIR NO. 3
MATTRESS WITH
HW TOPPER;
\$27,560 FOR
KING. [SAVOIR
BEDS.COM](http://SAVOIRBEDS.COM)

A SULTANA-DESIGNED BED WEARS
D. PORTHAULT LINENS. A LAMP BY ELIZABETH
GAROUSTE AND MATTIA BONETTI SITS
ATOP A T.H. ROBSJOHN-GIBBINGS TABLE.



“It was challenging but rewarding
to introduce contemporary art and
furniture into these historic rooms.”
—David Gill

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THE ARSHAM FAMILY IN THEIR LIVING ROOM. PAINTING
BY AUSTIN LEE; ON BUILT-IN SOFA, CUSHIONS OF MAHARAM
COTTON VELVET. FOR DETAILS SEE RESOURCES.





A FINE VINTAGE
For artist *Daniel Arsham*
and his family, a 20th-century
masterpiece of residential
architecture on Long Island
is the ideal weekend retreat.

TEXT BY GAY GASSMANN PHOTOGRAPHY BY JASON SCHMIDT STYLED BY MARTIN BOURNE





"As I walked up the bridge to the entrance, I immediately knew how special this place was," says *Daniel Arsham*.

CEDAR TREES SURROUND THE NORMAN JAFFE-DESIGNED HOME.

T

hough it was disappointing at the time, perhaps not getting into the architecture school at the Cooper Union in New York City was a blessing in disguise for prolific multimedia artist Daniel Arsham. Instead, he enrolled in the college's equally famous art school and so, rather than making buildings, he pivoted to making art. But, ever since, he has explored issues of architecture, engineering, and a fictional sort of archaeology in work that always evokes a poetic conversation between past and future.

Upon graduating in 2003, Arsham returned to his hometown, Miami, where he and a group of friends rented a 1930s bungalow-style house, gutted it, and opened a gallery space called, fittingly, *The House*. Here, the group exhibited every kind of art imaginable, from paintings to film and performance. Arsham also continued pursuing his own art practice. At around the same time, Art Basel launched its yearly Miami edition, and there was increasing interest in local artists among the international art-world grandees who descended on the city for the fair. French art dealer Emmanuel Perrotin paid a visit and "offered us a group show in Paris," Arsham relates. "I had my first solo show with him in 2005, and from then he began representing me on a larger scale. We've grown together." (In fact, his latest show at Perrotin's Paris space opens next month.)

A few years later, Arsham cofounded Snarkitecture with Alex Mustonen, a friend from school. It was a way for Arsham to execute projects that were closer to architecture. "My work often manipulates architectural surfaces, and sometimes I need architects and engineers to help me work out the language. Snarkitecture has taken on a life of its own, and now people might not even know I'm associated with it."

Arsham's practice has grown to include editions he calls *Future Relics* (everyday objects treated as archaeological finds), large architectural installations, fashion collaborations with the likes of Kim Jones for Dior Men and streetwear brand Kith, and several years of collaborating with the late master choreographer Merce Cunningham, doing set, lighting, and costume design.

Given that architecture has always played such a prominent role in Arsham's life and work, it appears seamless that his own private living space is a 1971 masterpiece by New York Five



architect Norman Jaffe. Arsham's search for a place outside New York City began a few years ago. He explains, "My wife, Stephanie, and I have two young boys [Casper, six, and Phoenix, three] and wanted a place to escape to. We had been going out to the Hamptons and loved being near the water, but I was originally looking for a piece of land that Snarkitecture would build on."

Nothing came up, so Arsham created a Google alert for a few architects, including Jaffe. Shortly thereafter, Arsham received an alert for this house—one of Jaffe's earliest—and drove out to see it the next day. About an hour from New York City, the compact house of approximately 2,200 square feet sits on a peninsula on the outskirts of a historic village on Long Island. "As I walked up the bridge to the entrance, I immediately knew how special this place was," he says.

"When you look at it in the context of his larger body of work," Arsham explains, "you can see how he was thinking and how his work evolved." Jaffe would go on to build multiple residences on Long Island and his masterpiece, the Gates of the Grove synagogue in East Hampton.



ABOVE IN THE DINING ROOM, AFRA AND TOBIA SCARPA LEATHER CHAIRS SURROUND A SABINE MARCELIS RESIN TABLE. ARSHAM STUDIO R2D2. OPPOSITE VINTAGE SAKE GLASSES AND JAPANESE FANS JOIN ARSHAM'S OWN DESIGNS IN THE WET BAR.

THERE WAS TONS OF WORK to be done, and the project was driven to conserve as much as possible. Luckily, somehow all the original documents, photographs, drawings, and even personal notes by Jaffe about the finishes had managed to survive over the decades. The entire cedar interior was sanded to bring the wood back to its lighter surface and then sealed. Arsham did modify a few things: He replaced the slate tile in the kitchen and elevated walkway in the living room with a vintage-style terrazzo. He also redesigned the sofa in the sunken living room to make it deeper; as he explains, “My family wanted to use this space much more for lounging, so we created more depth and lowered it two inches . . . and we also added a movable ottoman so that all four of us can lie on it and watch *Star Wars*.”

The majority of the redesign focused on the master-bedroom suite. Arsham removed two bathrooms, a laundry room, and a bedroom to create a larger master bath and an office/gym. He points out that “Jaffe spent a lot of time in Japan after World War II, and this was a big influence on his entire practice. Stephanie is Japanese/French, and we

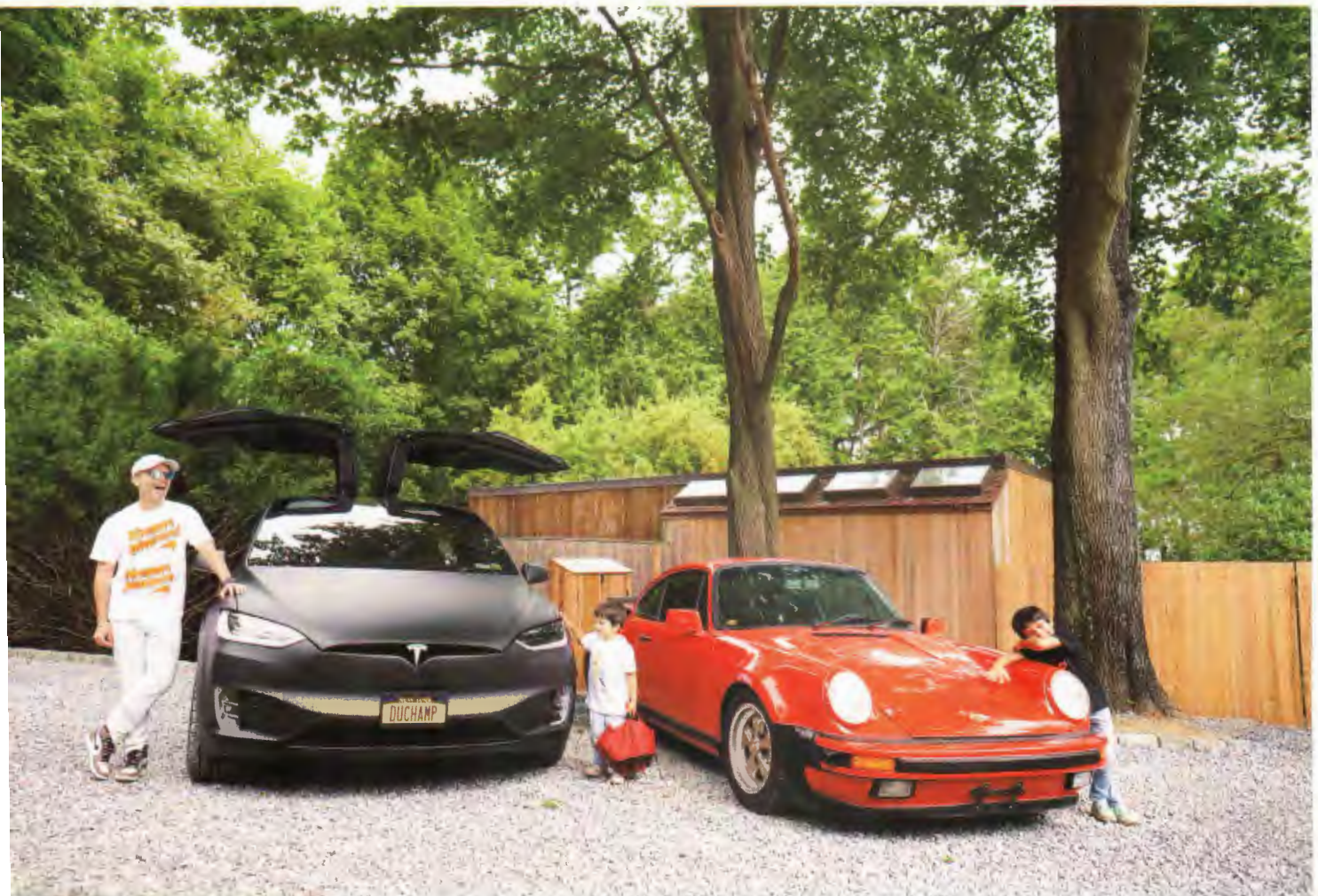
incorporated many Japanese design elements and materials.”

Walking around the house, one is met with several pieces designed by Arsham and also in collaboration with Snarkitecture, which was involved at every level of detail of the renovation. The design stage took about five months and overlapped with the restoration, which lasted nine months from start to finish. Despite the demanding schedule of a global art star, Arsham and his family get out to the house most weekends and during the summer.

The house has even become something of a muse for Arsham. At Art Basel Miami Beach this month he will exhibit a project with Friedman Benda in which his recent work will be shown in a space that re-creates a combination of his living room and office. Reflecting on the house and the work that's been done, Arsham wonders what Jaffe would think. “I think if he saw the house today, he would be pleased. Even though we've changed some things, we've stayed true to him.” Not an easy feat, two strong, single-minded talents collaborating together across time to conserve and bring new life to an iconic house. ▲



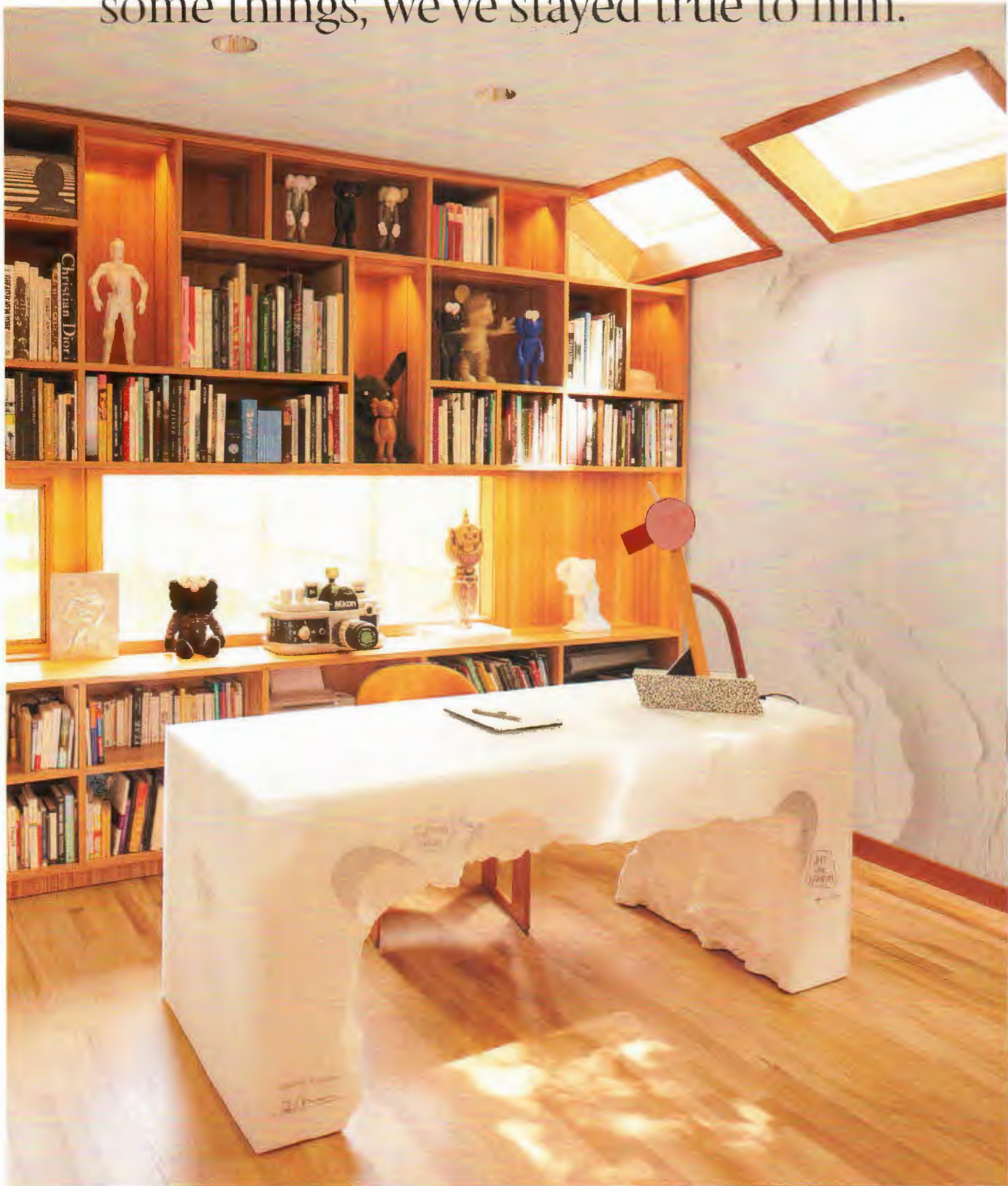
LEFT A CHARLOTTE PERRIAND CHAISE LONGUE ANCHORS THE MASTER BEDROOM. ALEX GARDNER PAINTING. **BELOW** ARSHAM WITH PHOENIX (CENTER) AND CASPER. **OPPOSITE** A BACKLIT CEDAR SCREEN BY SNARKITECTURE ILLUMINATES THE MASTER BATH. CUSTOM TUB, MIRROR, CEDAR VANITY, AND CHAIR BY SNARKITECTURE.



BY GARDNER



"I think if *Jaffe* saw the house today, he would be pleased. Even though we've changed some things, we've stayed true to him."



ABOVE IN THE STUDY, AN ETTORE SOTTsass LAMP SITS ATOP A DESK BY ARSHAM.

OPPOSITE AN ORIGINAL DOUGLAS FIR RAMP LEADS TO THE HOME'S ENTRANCE. GREEN BRONZE BEAR BY ARSHAM.



ELLE MACPHERSON
WEARS A CHLOÉ
DRESS AND MANOLO
BLAHNIK SANDALS
IN THE FOYER OF
HER FLORIDA HOME.
ARTWORKS BY DONALD
BAECHLER (LEFT)
AND ANDY WARHOL.
ARCHITECTURE
THROUGHOUT BY
CHAD OPPENHEIM.
**OPPOSITE THE LIVING
ROOM FEATURES
ARTWORKS BY WARHOL,
RICHARD PRINCE, AND
JEAN-MICHEL BASQUIAT
ALONGSIDE JEAN
ROYÈRE FURNISHINGS.
FOR DETAILS
SEE RESOURCES.**



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FRIENDS of the family



With an assist from Sawyer | Berson, *Elle Macpherson* settles into a Florida home stocked with a trove of artworks that have been cherished companions in her travels through the worlds of fashion and business

TEXT BY **MAYER RUS** PHOTOGRAPHY BY **FLOTO + WARNER** STYLED BY **LAWREN HOWELL**

"This feels more modern, adopting a taking the best of what you already

A ROYÈRE POLAR BEAR SOFA AND ARMCHAIRS MINGLE WITH A CUSTOM SUEDE-AND-HIDE HAIR SOFA. LAMPS BY JOHN DE LA ROSA ON LACQUERED SIDE TABLES; ROYÈRE FLOOR LAMP. ARTWORK (RIGHT) BY WARHOL.



SUSTAINABLE approach to DESIGN—
have and REPURPOSING it for a NEW Life."





PENDANTS BY SEAN LAVIN FROM CIRCA LIGHTING
HANG OVER THE ALL-WHITE KITCHEN;
MIELE APPLIANCES.
ABOVE A TURQUOISE PAINT BY BENJAMIN MOORE
COLORS THE LOUNGE WALLS. ART BY JOHN WESLEY;
ROCHE BOBOIS MODULAR SOFA.





ver the course of her celebrated career as a supermodel, wellness warrior, entrepreneur, and mother of two, Elle Macpherson has orchestrated the design and construction of numerous houses in the U.S. and abroad, often in collaboration with some of the world's foremost interior-design talents. For her latest home, close to her younger son's school in Florida, the Australian-born beauty decided to take a far different approach than her previous efforts. "This time, it wasn't about

developing a million different schemes, with lots of custom-built furniture or profound investments, and then deciding which one to pursue," she explains. "This feels more modern, adopting a sustainable approach to design—taking the best of what you already have and repurposing it for a new life." Fortunately for Macpherson, that criterion—the best of what she has—applies to a trove of artworks by Andy Warhol, Jean-Michel Basquiat, Richard Prince, Keith Haring, Kenny Scharf, Lucian Freud, Damien Hirst, and other titans of 20th- and 21st-century art; a photography collection, assembled over many years with the help of Hamiltons Gallery in London, which includes works by Irving Penn, Horst P. Horst, Richard Avedon, and Robert Mapplethorpe; and an ensemble of furnishings with a concentration of exemplary pieces by Jean Royère, Studio Job, and Marc Newson. All in all, not a bad place to start.

"Our job was to create a look and lifestyle that recognized the family's history of living in London for 17 years along with the boys' French heritage and their mother's Australian irreverence. Elle wanted a nimble, pragmatic, and no-fuss experience without compromising style. To achieve this within our allotted two months, we were required to make efficient but solid decisions with her," explains Brian Sawyer of the New York City-based AD100 architecture, interiors, and landscape firm Sawyer | Berson. "Luckily for all of us, she picked a great house, so there was no need for major structural work. We focused on highlighting the best aspects of the architecture together with the abundant natural light to craft beautiful rooms with a youthful, modern spirit."

Originally, Macpherson had set her sights on finding a classic midcentury single-story home, "something very Miami," she says. But her search eventually led her to this Normandy-inspired house designed by architect Chad Oppenheim on two verdant acres featuring massive live oaks together with lemon, orange, and mango trees and an organic vegetable garden. "This place is so different from what I had in mind, but I believe in being openhearted and open-minded in life, and this space and location just felt right," she says.

When it came to arranging the rooms, the disposition of Macpherson's estimable art collection was naturally top of mind. "I was fortunate because I grew up in the 1980s in New York

City after leaving home in Oz in 1982, when I was 18 years old. I've had a passion for art since I was a student, and I met everyone from Warhol to Joseph Kosuth to Keith Haring and Tracey Emin. Someone wise once told me that when it comes to acquiring art, you should buy your contemporaries because they speak your cultural language. And that's what I did," Macpherson says. She also credits Tony Shafrazi, the charismatic dealer and artist, as an early mentor and cicerone through the labyrinthine art market. "He gave me the courage to take risks with investments because I loved, and was educated about, the artists and their work," she recalls.

"ELLE CONSIDERS HER ARTWORK FAMILY. Though she is a passionate collector, she was adamant that we avoid creating the austere or expected look of a gallery. From past experience she has an inherent sense of which pieces would make good neighbors," says Sawyer | Berson director of interior design Matt McKay. Those decisions were not made lightly. "I wanted the house to feel effortless, eclectic, and fun, with no pretension. But it still had to feel considered. Less is more, but it can also be more challenging. It requires discipline and editing," Macpherson says of the decorative balancing act.

While white walls and unlined sheer white curtains provide an appropriately breezy backdrop for the artworks and objets de vertu in the living room, splashes of color emerge in the marigold curtains that envelop the dining room, the deep celadon velvet of the media room, and the teal walls and upholstery in the boys' lounge, which is adorned with a series of artworks by John Wesley. The spruce lounge fits the

"LESS IS MORE, BUT IT CAN ALSO BE MORE CHALLENGING. IT REQUIRES DISCIPLINE AND EDITING."

bill for Macpherson's two sons—Flynn, 21, and Cy, 16—who requested "something cool and modern but not too contrived," their mom says. "I love that the sofas can convert into one huge bed or individual beds so we can accommodate all their friends. I often find myself cooking breakfast for eight to 10 leftover boys, which is a switch from the black-tie entertaining I used to do regularly when we lived in London."

As well as it functions for a gaggle of teenage boys, the vibe Macpherson has conjured in her Florida domain—chic yet casual, tailored but free-spirited—would be equally suitable to any style of entertaining: high, low, and everywhere in between. It's a testament to the fresh, laid-back sensibility that guided the design of the house as well as the power of the important artworks and furnishings it contains. "I've found that quality always trumps quantity," Macpherson says of her tightly curated home. "In the long run, quality stands the test of time."▲



ABOVE A TRACEY EMIN NEON WORK LIGHTS UP THE DINING ROOM, WITH 1950S PIERRE JEANNERET CHAIRS AT A TABLE BY ANA KRAŠ FOR MATTER MADE. VINTAGE CREDENZA.

LEFT MACPHERSON'S SON CY LOUNGES WITH THE FAMILY DOG. **BELOW** HER SON FLYNN LEANS ON A JAMES PERSE TABLE-TENNIS TABLE. ARTWORK BY KEITH HARING.



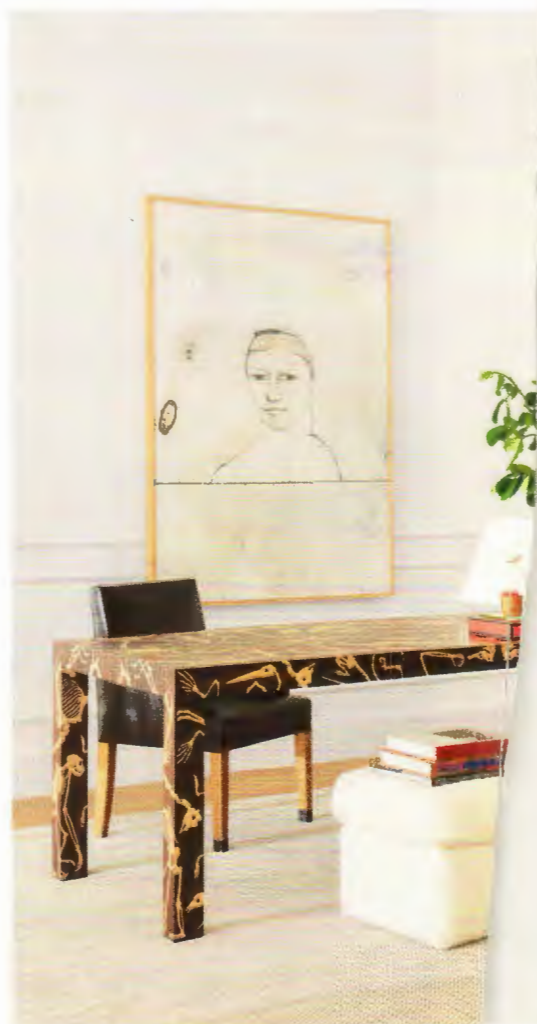


CHaise LONGUES BY RH LINE THE POOLSIDE DECK. MACPHERSON WEARS A MARYSIA BIKINI, CELINE SUNGLASSES, AND A ROLEX WATCH.

RIGHT IN THE MASTER BEDROOM,
A CUSTOM HEADBOARD WITH
INTEGRATED BASSAMFELLOWS
FLOATING SIDE TABLES IS
UPHOLSTERED IN A ZAK + FOX
WOOL-BLEND. LAMPS BY RALPH
LAUREN HOME.



ABOVE THE LIGHT-FILLED MASTER
BATH IS PAINTED IN BENJAMIN MOORE'S
BLUE LACE. **RIGHT A RICHARD PRINCE**
WORK HANGS BEHIND A STUDIO JOB DESK
IN THE LIVING ROOM. THE STOOLS WEAR
A ZAK + FOX WOOL-BLEND; ROYÈRE
SCONCE; WARHOL ARTWORK (ON DESK).




"I've found that quality always
TRUMPS quantity. IN THE LONG RUN,
quality stands the test of time."



1954 MATHIEU MATÉGOT CHAIRS WITH CUSTOM CUSHIONS SIT AT THE KITCHEN'S RH DINING TABLE. A DAMIEN HIRST ARTWORK HANGS OVER THE DOMEAU & PÉRÈS AND BONZINI FOOSBALL TABLE; HERMÈS FLOOR LAMP.

SETTING THE

A full-page photograph of Tyler Perry standing in a dimly lit room that is a recreation of the Oval Office. He is wearing a blue blazer over a white shirt and glasses, with his hands clasped in front of him. The room features wood-paneled walls, several framed pictures, and multiple lamps with warm-toned shades. In the foreground, a dark wooden desk holds a small framed photo, a stack of papers, and a small electronic device.

AT HIS RECENTLY
OPENED PRODUCTION
STUDIOS IN ATLANTA,
TYLER PERRY STANDS
IN AN 80 PERCENT
SCALE RE-CREATION
OF THE OVAL OFFICE,
WHICH WAS USED TO
FILM *THE OVAL*, HIS
NEW DRAMA ON BET.

SCENES

TEXT BY CATHERINE HONG
PHOTOGRAPHY BY TIERNEY GEARON



On a historic former military base in Atlanta, entertainment mogul *Tyler Perry* creates the ultimate production studio, a dazzling assemblage of state-of-the-art soundstages and evocative back-lot sets



ABOVE VARIOUS SETS, FROM A COMMERCIAL JET (TOP RIGHT) TO A ROW OF BROWNSTONES (BOTTOM RIGHT), ON THE BACK LOT OF TYLER PERRY STUDIOS, A 330-ACRE PRODUCTION FACILITY BUILT ON THE SITE OF A FORMER MILITARY BASE.

ASK TYLER PERRY

how many times he's visited the White House, and he has to pause to count. "Let me think: One, two, three—I think I've been there four times," he says. "One of the best was at a dinner we had in the president's private quarters. There were about five of us, and at the end of the night we were all sitting out on the Truman Balcony—man, that was *something*." He chuckles. "That was the *Obama White House*," he says, leaning into the name for emphasis.

Perry hasn't been to the executive mansion lately, but the actor/writer/director/producer best known as the man behind dyspeptic granny Madea now has a White House of his very own. Specifically, a three-story, stucco replica of the commander-in-chief's residence, built to 80 percent scale, which he erected as a set for his new BET drama, *The Oval*. The columns are load-bearing, the toilets flush, and every floor is wheelchair accessible. And the craziest part? "We built it in about 12 weeks!" he crows.

The faux White House is just the feather in the cap of the entertainment mogul's most impressive enterprise to date: his 330-acre Tyler Perry Studios, which recently celebrated its grand opening. Built on the grounds of Fort McPherson, a former military base in Atlanta that Perry purchased in 2015, it is one of the largest production facilities in the country. There are 12 state-of-the-art soundstages (each named after an African American trailblazer in the entertainment industry), 200 acres of green space, and a dazzling back lot of sets that, in addition to the presidential manse, includes a bank, county jail, lakeside cabin, trailer park, suburban homes, and a commercial jet—all camera-ready. (*The Walking Dead* has already filmed several seasons here.) The grounds also include 40 buildings on the National Register of Historic Places, ideal for any production in need of, say, a beautifully restored Victorian house. (FDR used to stay there when visiting the base; more recently it served as a location for *Boo 2! A Madea Halloween*.)

"Most production companies use soundstages," says Paul Wonsek, who's been Perry's go-to production designer for the last eight years and worked on most of the studio buildings. "But Tyler builds real architectural structures for shooting. Nobody else works this way."

"At heart, I'm a frustrated builder. I think I would have been an architect if I hadn't gone into entertainment." Growing up in New Orleans, where he struggled through a childhood marked by physical and sexual abuse, he discovered that he could find comfort in the act of building physical shelter. A play fort beneath the porch of his family's home was the first space he ever built for himself. "It had a concrete floor, and there were terrible mosquitoes," he recalls. "But I painted it a robin's-egg blue and stapled pictures to the walls." The cramped cubbyhole, he says, was "a place where I could dream." He would also often accompany his father to his job working in construction. "I learned how to do everything, from drilling concrete nails to putting in floor joists," he says. The sense of possibility inherent in the work captivated him. "I loved seeing floor plans and thinking about how to improve them," he says. "I started sketching

out designs, and sometimes I'd get paid \$10, \$15, or \$20 for a drawing."

That love of designing and building has never left him. And Perry has indulged in this passion with the extravagance only a self-made multimillionaire who once lived out of his car can muster. "For the last 15 years I've always had two or three personal projects in construction," he says. Among his properties are a French château-inspired mansion in Atlanta, a Tuscan-style estate in Beverly Hills, a log cabin in Jackson Hole, Wyoming, and his own 25-acre, previously uninhabited island in the Bahamas, each house designed to his personal vision. "There was nothing there when I bought it," he says of the Exumas property. "I had to bring in the water and electricity—even my own palm trees from Miami."

Back in Atlanta, where Tyler Perry Studios is fully up and running, the multitasking mogul says he's not even close to finished. After all, he still has those 200 acres of green space to work with. "I'm looking into creating a six-lane highway," he says. And maybe even his own charming European-style city. "You know, something with winding cobblestone streets? We could use it for Paris." ▀





ONCE THE STUDIO OF ARTIST HANS HOFMANN, RYAN MURPHY AND DAVID MILLER'S PROVINCETOWN GUEST HOUSE FEATURES AN 18TH-CENTURY CHANDELIER; VINTAGE FURNITURE BY FRITZ HANSEN, LE CORBUSIER, AND PIERRE JEANNERET FROM GALERIE HALF. FOR DETAILS SEE RESOURCES.

ING

At the far end of *Cape Cod*,
Hollywood hitmaker *Ryan Murphy*
safeguards *Hans Hofmann's*
former painting studio with the
help of designer *David Cafiero*

TEXT BY NED MARTEL PHOTOGRAPHY BY STEPHEN KENT JOHNSON
STYLED BY MICHAEL REYNOLDS

GOOD HANDS



ABOVE HOFMANN IN THE STUDIO, AUGUST 1956, PHOTOGRAPHED BY ARNOLD NEWMAN. **OPPOSITE** THE SPACE OCCUPIES PART OF A COMPLEX THAT PREVIOUSLY BELONGED TO FREDERICK WAUGH, ANOTHER LEGENDARY PROVINCETOWN PAINTER.

f

our years ago, TV maestro Ryan Murphy ushered his husband, photographer David Miller, into the Provincetown studio where Abstract Expressionist Hans Hofmann once painted and taught. Thanks to the efforts of later owners, its best features had survived—a mammoth window, a humongous hearth, and above it, a dizzying perch that let Hofmann’s acolytes peer down at art in the making. As Murphy and Miller flipped through archival photos of Hofmann arranging still lifes or the limbs

of human models, they shared an impulse: Protect this space.

“The room is its own work of art,” notes Murphy, who, like Hofmann, has done much to boost Provincetown’s creative culture. Seven years ago, he and Miller married here in the dunes, later purchasing a waterfront house—near where the Pilgrims first landed—for them and their two sons to breathe in salt air. (The good vibes have clearly done Murphy well; last year he signed a \$300 million contract with Netflix, then the largest Hollywood deal of its kind.) Hofmann, on the other hand, arrived at the Cape Cod fishing village in 1935, taking up residency at Provincetown’s legendary painting school, the Hawthorne barn, before buying his own studio from fellow artist Frederick Waugh in 1945. For the next two decades, Hofmann used the complex to feed fresh talents some avant-garde concepts. If you’ve ever taken a painting class, then Hofmann has kinda, sorta taught you. Pushing shapes to the foreground through color, pulling the viewer’s eye deeper into the canvas, any mention of “plasticity” at all—those lessons bear the Teutonic accent of his guiding voice.

Upon taking stewardship of the studio, with the goal of adapting it as a guesthouse for entertaining, Murphy and Miller handed the keys to Manhattan-based designer David

Cafiero, also a pillar of P-Town. He listened for whatever notes could still be struck in the chapel-like space, marveling at the nautical planks that Waugh had fused into walls and nooks. Something of a salvage artist himself—the designer had just restored the Hawthorne barn—Cafiero found wood boards and ship timbers that could be fashioned into a more spare and spacious kitchen. “The happiest discovery was under the linoleum, where we found floor planks that match those in the main room,” says Cafiero, who also replaced prefab kitchen cabinetry with whitewashed shiplap. At the couple’s insistence, all appliances live below the counter, making room for a shelf dotted with finds from Murphy’s antiques-shop rounds—just not too many. “It’s a big space,” says Murphy, “but we wanted to empty it, not fill it.”

Throughout the studio, the couple thought small, situating treasures at eye level. In the main room, a bronze statue of Narcissus points toward a German-porcelain Pan. A life-size bust of Joan of Arc sits next to a delicate cast of Barbra Streisand’s head (made for a puppet show at the 1964 World’s Fair). And two black-and-white Herb Ritts portraits converse from across the room: one a mud-crust profile of Madonna-ex Tony Ward, the other a smiling Elizabeth Taylor, fully made-up but shorn and scarred after brain surgery. The latter was a gift from Julia Roberts, star of Murphy’s 2014 adaptation of *The Normal Heart*. She, like La Liz, Miss Streisand, and Bette Davis, who stayed at the studio in the 1980s, is the inspiration for a chapter in the memoir that Murphy has been writing in the perch above the hearth. The book’s working title, naturally, is *Ladies*.

The challenge for Murphy was to make the space both his and Hofmann’s. Then he considered a modest remnant of the artist’s classes: an easel marked with strokes of paint, where the brush had surpassed the canvas edge. It must have felt “hauntingly familiar,” to use the words of another Murphy leading lady, Stevie Nicks. With stints first at Paramount and later at Fox, Murphy has commandeered the scenic loft where artists once made giant backdrops, leaving many drips and slashes. Murphy kept those happy accidents for all to see when he made the spaces into offices, wishing his writers might commune with the visionaries who preceded them. The Hofmann easel has that same feeling, and so too does its accompanying paint-plastered stool, which the artist used as a palette. “Those pieces, the tools of his trade—those are our Hofmann works of art,” Murphy says. “They’re beautiful and they’re personal.”

On television, Murphy revives spirits, real and imagined, so he’s keenly aware that some still find refuge in the Hofmann studio. “You feel it the minute you walk in; so many have been here, and some may have stayed,” he says. He’ll leave the séances to TV, but he does have a ritual that keeps the place alive. After chatty dinners at their main residence, Murphy walks guests the few blocks to the Hofmann studio. Miller has gone ahead to light the giant Georgian chandelier, held aloft by ship rigging and warm with the glow of thick taper candles. Cafiero has witnessed the spectacle, with studio executives, starlets, writers, and local artists among the wide-eyed visitors. “You get dinner and a show,” the designer says, “only the floor show is on the ceiling.” ▲

“The room is its own work of art,” says Ryan Murphy



CLOCKWISE FROM RIGHT
THE LOFT'S BED HAS
PILLOWS BY JOHN DERIAN.
THE KITCHEN FEATURES
CUSTOM CABINETRY AND
SHELVING. IN THE MAIN
ROOM, A FREDERICK
WAUGH SEASCAPE HANGS
ABOVE A FRENCH DESK
AND DANISH ARMCHAIR.




**On television, Murphy revives spirits,
real and imagined. So he's
keenly aware that some still find
refuge in the Hofmann studio.**






ON LANDING, HOFMANN'S EASEL AND STOOL RETAIN THEIR PAINT SPLATTERS; HERB RITTS PHOTOGRAPH.

A photograph of a woman with long dark hair, wearing a white sleeveless top and black shorts, walking barefoot on a dirt path. She is looking to her right. The path is surrounded by lush green foliage and a large, thick tree trunk that arches over her. Sunlight filters through the leaves, creating a dappled light effect. In the background, a wooden structure, possibly a treehouse or platform, is visible among the branches.

WHERE THE WILD THINGS ARE

Artist *Urs Fischer*
conjures an enchanted
home and garden
on the east side of
Los Angeles

TEXT BY **MAYER RUS** PHOTOGRAPHY BY **JASON SCHMIDT**



CHARLOTTE FISCHER IN
THE NATIVE WOODLAND
GARDEN OF HER FATHER'S
LOS ANGELES HOME
MARBLE SCULPTURE BY
PETER REGLI. FOR
DETAILS SEE RESOURCES



Urs

Fischer is no stranger to extravagant gestures. The Swiss-born sculptor, painter, and photographer has, at various moments over the past 20 years, built a house out of bread; excavated the floor of a Manhattan gallery and dared visitors to climb into the pit under pain of injury or death; and unleashed a life-size aluminum sculpture of a rhinoceros encumbered with an exploding array of quotidian objects. If there's any doubt about the scale and audaciousness of his enterprise, simply check out Fischer's New York City studio, an operatic, Willy Wonka-style wonderland of art-making (*AD*, December 2018).

For the past two decades, Fischer has been cultivating an altogether different but no less bewitching domain in the Solano Canyon neighborhood of Los Angeles, hard by Dodger Stadium and Elysian Park. His West Coast home, a modest 1920s residence that served as a neighborhood orphanage in the 1950s, sits on a meandering property that the artist cobbled together after acquiring a string of adjacent lots that sit to the back and side of the original structure. As one might expect, dramatic moments are in no short supply.

First, there's the giddy, polychromatic field of encaustic tiles that forms the floor of his voluminous mad scientist-meets-gourmand kitchen. And the monumental seven-foot-long crystal, seemingly plucked from Superman's Fortress

of Solitude, which functions as a cocktail table on the trellised patio off the living room. But for sheer, jaw-dropping oomph, nothing quite compares to the coterie of monumental marble sculptures by artist Peter Regli assembled in Fischer's other-worldly garden.

"About 10 years ago, my friend Peter was working a lot with marble in Vietnam, and I invited him to do a project here. Back then there was just a brown dirt hill with a few trees. I told him, 'Do whatever you want,'" Fischer recalls. Regli did just that, populating the steep hillside site with more than 40 marble figures, many drawn from the artist's ongoing *Reality Hacking* series. The cast of characters includes Buddhas, snowmen, money frogs, demon quellers, and other religious and mythological figures. As for the scale of the enterprise—which required the construction of metal sleds to transport the monolithic sculptures up the difficult terrain—Fischer remains sanguine. "That's the fun of it. It's all one work, one piece of art, and artworks don't get better when you compromise," he says.

Once the installation—known as *Garden for Lotti*, in honor of the artist's first daughter—was complete, "the sculptures were still just sitting on a brown dirt hill, which looked stupid," Fischer recalls, laughing. So the artist commissioned landscape architect Melinda Taylor, best known for the delightful public garden she designed behind Frank Gehry's Walt Disney Concert Hall in downtown L.A., to transform the statue-peppered dirt patch into a proper sylvan retreat. Taylor surrounded the Regli

RIGHT A REGLI BUDAI IS JOINED BY A VINTAGE FRENCH GARDEN TABLE AND CHAIRS. **BELOW** A DAN COLEN WORK HANGS BEHIND FISCHER. **OPPOSITE** A PEPPER TREE SHADES MORE REGLI SCULPTURES IN A GARDEN FEATURING CALIFORNIA-NATIVE PLANTS.



sculptures with native California plants, and as the project progressed, she dedicated specific parcels to tropical, Australian, Mediterranean, and edible plantings. "It's really a series of gardens within a garden," Taylor says of the rambling site.

As the design domino effect goes, once the garden was planted and thriving, Fischer felt the house looked a little sad in comparison. Over the course of several years, he turned his attention to refining the structure, framing new views, finishing the guest quarters below the main family residence, and tricking out his oversize kitchen. "Some rooms, like the kitchen, you want to make you feel up and excited," he says of his decorative impulses. "Other rooms, like the living room, you want to lower your heart rate." Although its walls are covered in art, only the wallpaper was authored by Fischer himself. "I learn more from looking at other people's work, and I can relax more around other people's work," he insists, noting his preference for art by friends such as Rudolf Stingel, Josh Smith, Spencer Sweeney, and Dan Colen.

For the past few years, Fischer has been refining his hillside paradise with the help of landscape designer Jennifer Johnson, "filling in the blanks," as the artist says. And after a period of relative calm devoid of major construction projects, Fischer is contemplating the prospect of building a ground-up house on the site. "I've always lived in old homes and apartments, so the idea of doing something entirely new—where you call the shots and you determine what you need—is sort of scary," he says. "But I think I'm ready." Let the games begin. **▲**





ARTWORK: SHANNON EMMETT FORBERTO CLOUTIER, 2007
© SPENCER SWEENEY

ENCAUSTIC CEMENT TILES BRIGHTEN THE KITCHEN. AT LEFT, HANS J. WEGNER CHAIRS SURROUND
AN ALDO ROSSI MARBLE TABLE; THERMADOR RANGE; MIELE HOOD; HENRYBUILT CABINETRY.





ABOVE VIETNAMESE LANTERNS HANG OVER A CUSTOM TABLE BY FISCHER. TABLECLOTH OF A HOLLAND & SHERRY LINEN; PIERO LISSONI CHAIRS. **OPPOSITE** GRACE FISCHER IN THE ORIGINS GARDEN, WHICH IS FILLED WITH EDIBLE, FRAGRANT, AND SYMBOLIC PLANTS.



ART APPR



IN THE MASTER
BEDROOM OF CINDY
SHERMAN'S NEW YORK
PENTHOUSE, AN ESTHER
PEARL WATSON WORK
HANGS ABOVE A BILLY
COTTON METAL BED AND
NIGHTSTANDS. FOR
DETAILS SEE RESOURCES.

ECIATION

A photograph of a room with white curtains. In the center, a tall, slender lamp with a black base and several colorful, bulbous shades (orange, blue, green, and purple) stands on a black pedestal. To the left of the lamp, there are two stacks of books on the floor. To the right, a small framed painting of a red figure hangs on the curtain. Further right, a larger framed painting of a woman's face is visible. On the far right, a large framed poster with the text 'ESCAPE TO NEW LIFE' and a woman's face is partially visible. On the left, a small white table holds a small black object, and a stack of books is visible underneath it.

Billy Cotton has built his career helping artists craft their own idiosyncratic visions of domestic bliss

TEXT BY **MAYER RUS** PHOTOGRAPHY BY **STEPHEN KENT JOHNSON**



THIS SPREAD: © EVA KOTÁTKOVÁ; © TOMOO GOKITA; © SERGEY ZARVA/COURTESY OF OVCHARENKO; © YURI MASNYI

CINDY SHERMAN



TOP THE KITCHEN IS SWATHED IN STAINLESS STEEL. **RIGHT** MARIA PERGAY CHAIRS SURROUND A BILLY COTTON TABLE IN THE DINING ROOM. **OPPOSITE** A STAIR FINISHED WITH POPCORN STUCCO IS HUNG WITH WORKS BY TOMOO GOKITA.





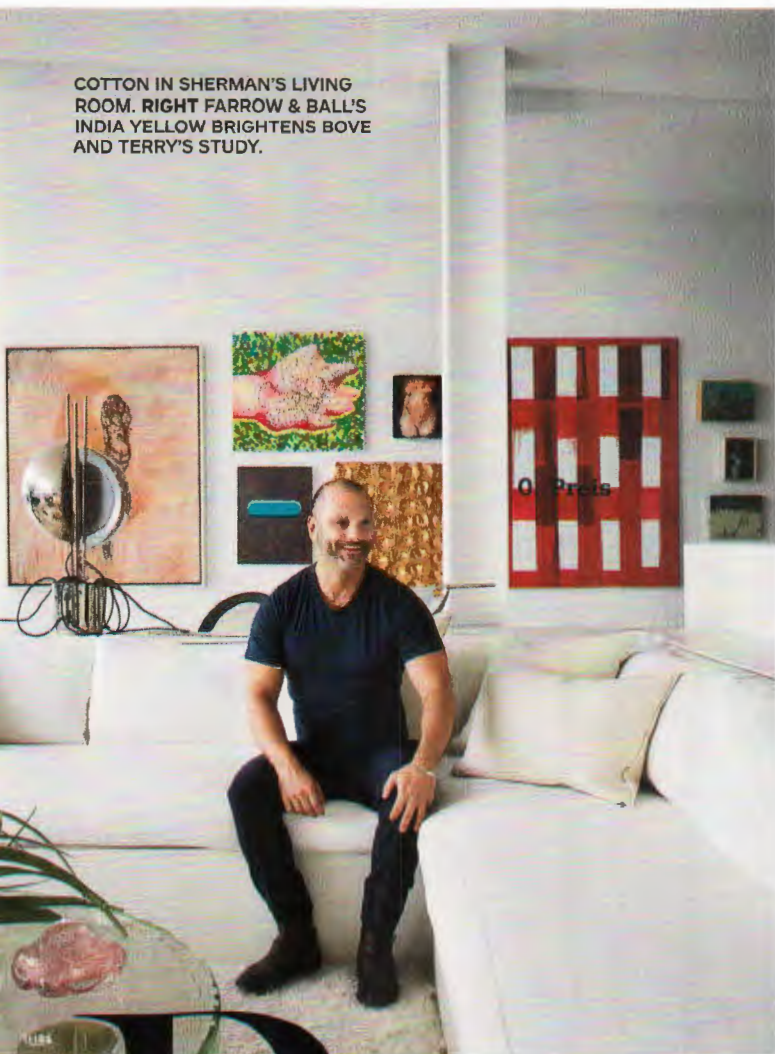
"I think using a humble material in a maximalist way imbues it with a kind of luxury and completeness."

SHERMAN'S ART-FILLED LIVING ROOM FEATURES AN ARRAY OF ARTWORKS DISPLAYED SALON-STYLE ALONG ONE WALL, ON CUSTOM BILLY COTTON SOFA, CALVIN KLEIN FOR KRAVET FABRIC, PAUL EVANS CHAIRS.

ARTWORK © NATALIA KRODTH/COURTESY OF NATHAN LEE GALLERY; © TOMORROW'S COURTESY OF MILE/MCEFFIN GALLERY, NEW YORK, NY; AND © MIKE KELLEY FOUNDATION FOR THE ARTS. ALL RIGHTS RESERVED. LICENSED BY VAGA NY AND CAA, INC., 60 EAST 57TH ST., NEW YORK, NY



COTTON IN SHERMAN'S LIVING ROOM. RIGHT FARROW & BALL'S INDIA YELLOW BRIGHTENS BOVE AND TERRY'S STUDY.



B

illy Cotton wants to make one thing clear. "I am not an artist," the New York City-based AD100 talent insists. "I understand how to outfit a home—it's a practical skill I provide. I leave the art-making to my artist friends and clients." Although Cotton's résumé is chockablock with luminaries of the contemporary-art world, the designer chafes at the suggestion that he possesses some special talent or insight as an artist whisperer. "The reality is far

less grand and more mundane. When I was coming up in New York, my friends were artists and people who worked in galleries. It's about proximity as much as anything else," he explains.

Proximity apparently has worked out well for Cotton. In the past decade he has worked with young artists—Annabel Mehran, Margaret Lee, Mirabelle Marden, and others—as well as titans of contemporary art on the order of Cindy Sherman, for whom he renovated a 19th-century farmhouse in East Hampton (*AD*, December 2013) and, more recently, a New York City triplex penthouse, pictured here. He's also designed a Brooklyn row house for Carol Bove and Gordon Terry, and a Manhattan apartment for

another prominent wife-and-husband artist couple, Lisa Yuskavage and Matvey Levenstein.

"While everyone has different tastes, I found it easy to connect with Billy. He understood where I was coming from without trying to steer me in a different direction," Sherman says of her longtime collaborator. "Basically, he could appreciate how unconventional I like to be, without going overboard and still keeping it fun," she adds. *Unconventional* is perhaps the right word to describe Sherman's bold decision, at the suggestion of her designer, to cover all the walls and ceilings in her home in popcorn plaster. "Cindy was immediately game. I presented her two options: a high-end stucco version and the kind you find on the ceiling of a motel in the Midwest," Cotton recalls. "She chose the down-market version. Cindy's not going to live in some Belgian-plaster world of refinement."

While the popcorn plaster provides a practical albeit non-gallery-like backdrop for Sherman's extensive collections on the main living/dining floor, Cotton cocooned the artist's master bedroom in cream-colored linen, an homage to Adolf Loos's famous bedroom for his wife Lina. "The idea was to use one material in great depth. In the kitchen, it's stainless steel, down to the custom overhead lighting. I think using a humble material in a maximalist way imbues it with a kind of luxury and completeness," Cotton explains.

FOR THE BOVE/TERRY RESIDENCE in Red Hook, Cotton took his cues, both pragmatic and aesthetic, from the home's location near the Brooklyn waterfront. "The master bedroom is on the garden level, and because this part of Brooklyn floods, we worked mainly with brick, cinder block, concrete, and stucco," Cotton says. Upstairs, in the kitchen, the designer paired simple Georgian-style cabinetry

CAROL BOVE & GORDON TERRY



ABOVE BROWN LACQUERED CABINETRY WRAPS THE KITCHEN. ANTIQUE DELFT TILES; VINTAGE ISLAND PURCHASED AT A FLEA MARKET. RIGHT IN A BEDROOM, ANTOINETTE POISSON PILLOWS DECORATE A VINTAGE WICKER BED.



ARTWORK: © ESTATE OF MARTIN KIPPENBERGER, GALERIE GISELA CAPITAIN, COLOGNE

FOR THE YUSKAWAGE/LEVENSTEIN APARTMENT near Sutton Place. Cotton went all in on many, lots and lots



LEFT IN THE DINING ROOM, RENÉ-JEAN CAILLETTE CHAIRS ARE PAIRED WITH A GIOVANNI OFFREDI TABLE. ROGERS & GOFFIGON WOOL CURTAINS; PAINTING BY YUSKAVAGE. BELOW A WORK BY LEVENSTEIN HANGS IN THE MASTER BEDROOM. VINTAGE ACHILLE CASTIGLIONI LAMP.

“I wanted
the architecture
and furniture
to recede as much
as possible,
hence the palette.”
—*Billy Cotton*



LISA YUSKAVAGE & MATVEY LEVENSTEIN



ABOVE IN THE LIVING ROOM, TWO PAINTINGS BY YUSKAVAGE FLANK A MIRROR AND BILLY COTTON SCONCES. **BELOW** A PIERRE PAULIN SOFA AND CHAIRS WEAR A ROGERS & GOFFIGON WOOL BLEND. MARIA PERGAY COCKTAIL TABLE.



with a collection of 18th-century Delft tiles. “Maybe this house belonged to a sailor and the tiles were a prize collected overseas,” Cotton says. The designer also deployed a range of unpretentious vintage furnishings by Arne Norell, Paul McCobb, and Thonet, along with his clients’ vintage wicker sofa, repurposed here as their daughter’s bed.

FOR THE YUSKAVAGE/LEVENSTEIN APARTMENT near Sutton Place, Cotton went all in on gray—lots and lots of gray. “Lisa and Matvey wanted to live with deeply personal paintings, and those were the stars. I wanted the architecture and furniture to recede as much as possible, hence the palette,” Cotton says. Yuskavage recalls, “We’d never worked with a decorator before, but we have strong opinions about what we like and how we want to live. Billy got it.” She continues, “He walked in and the first thing he said was that the big Tuscan limestone mantel had to go. He described the stainless-steel fireplace that he would replace it with, and I said, ‘I see it. I love it.’” Levenstein adds, “Billy has given us a serene, luminous place to read, relax, and enjoy. The nicest spot in the neighborhood to have a drink is our home.” For someone who refuses to call himself an artist, Cotton’s approach is truly artful. **AD**

resources

Items pictured but not listed here are not sourceable. Items similar to vintage and antique pieces shown are often available from the dealers listed.

(T) means the item is available only to the trade.

ENGLISH HERITAGE

COVER, PAGES 68-77: Interiors by Francis Sultana; *francissultana.com*. Architecture by Thomas Croft Architects; *thomascroft.com*. Select furnishings throughout by Mattia Bonetti and Garouste & Bonetti; *davidgillgalleries.com*. **COVER:** Sofas, cocktail tables (in foreground), slipper chairs, and side tables; all by Francis Sultana; *francissultana.com*. **PAGE 70:** Custom armchair and Palm desk, both by Francis Sultana; *francissultana.com*. **PAGES 72-73:** Sofas and cocktail tables, all by Francis Sultana; *francissultana.com*. Bust shelves (right) by Sebastian Errazuriz; *davidgillgalleries.com*. **PAGE 75:** Armchairs by Francis Sultana; *francissultana.com*.

A FINE VINTAGE

PAGES 78-87: Daniel Arsham; *danielarsham.com*. Architectural renovation by Snarkitecture; *snarkitecture.com*. **PAGES 78-79:** On sofa, Cotton Velvet 018, in sulphur, by Maharam (T); *maharam.com*. Cotton Velvet 021 pillows, in mist, by Maharam. At left, Roly-Poly chair by Faye Toogood from Friedman Benda; *friedmanbenda.com*. Custom Cleveland chair by Daniel Arsham; *danielarsham.com*. As side table, Soap column by Sabine Marcelis from Etage Projects; *etageprojects.com*. **PAGE 83:** Vintage Afra and Tobia Scarpa Dialogo cognac leather dining chairs from Istdibs; *istdibs.com*. St. Moritz Soap dining table by Sabine Marcelis from Etage Projects; *etageprojects.com*. Akari pendant by Isamu Noguchi; *shop.noguchi.org*. Custom aggregate Venetian terrazzo tile floor by Snarkitecture; *snarkitecture.com*; fabricated by Concrete Collaborative; *concrete-collaborative.com*. **PAGE 84:** In master bedroom, Charlotte Perriand Tokyo chaise longue for Cassina; *cassina.com*. Arne Jacobsen AJ wall sconces, in pale petroleum, for Louis Poulsen; *louispoulsen.com*. **PAGE 88:** Backlit cedar screen, tub, mirror, cedar vanity, and chair, all by Snarkitecture; *snarkitecture.com*. On chair, Cotton Velvet 021, in mist, by Maharam (T); *maharam.com*. Custom aggregate Venetian terrazzo floor by Snarkitecture fabricated by Concrete Collaborative; *concrete-collaborative.com*. **PAGE 86:** Vintage Ettore Sottsass Tahiti table lamp from Istdibs; *istdibs.com*. Custom Jaffe desk by Daniel Arsham; *danielarsham.com*. On far wall, Topographies wallpaper, in glacier, by Snarkitecture for Calico Wallpaper; *calicowallpaper.com*.

FRIENDS OF THE FAMILY

PAGES 88-97: Interiors by Sawyer | Berson; *sawyerberenson.com*. Architecture by Oppenheim Architecture; *oppenoffice.com*. **PAGE 89:** Chair (far left) by Marc Newson; *marc-newson.com*. Wool carpet by Sacco Carpet (T); *saccocarpet.com*. **PAGES 90-91:** Custom leather-, suede-and-hide hair sofa by Sawyer | Berson; *sawyerberenson.com*. Curtains of Caroline linen, in jasmine, by Rogers & Goffigon (T); *rogersandgoffigon.com*. **PAGE 92:** In lounge, on walls, Galapagos Turquoise paint by Benjamin Moore; *benjaminmoore.com*. Mah Jong sofa, in ocean and green, by Roche Bobois; *roche-bobois.com*. Pillows and window shade of Ida linen-blend, in citrine, by Pierre Frey (T); *pierrefrey.com*. Medusa Natural seagrass rug by Sacco Carpet (T); *saccocarpet.com*. In kitchen, Henley pendants by Tech Lighting from Circa Lighting; *circalighting.com*. Appliances by Miele; *mieleusa.com*. Eames molded plastic counter stools from Design Within Reach; *dwr.com*. **PAGE 94:** In dining room, Slon dining table by Ana Kraš for Matter Made; *mattermade.us*. On walls, Thundercloud Gray paint by Benjamin Moore; *benjaminmoore.com*. Curtains of Bayan cotton-blend, in nuru, by Zak + Fox (T); *zakandfox.com*. Motivation carpet, in rice, by Sacco Carpet (T); *saccocarpet.com*. In Cy's room, on walls, Silver Mist paint by Benjamin Moore. In foyer, limited-edition table-tennis table by James Perse; *jamesperse.com*. **PAGE 98:** Marbella teak chaise longues by RH; *rh.com*. **PAGE 96:** In master bedroom, on custom headboard by Sawyer | Berson; *sawyerberenson.com*; Noos wool-blend, in khoni, by Zak + Fox (T); *zakandfox.com*. Floating side tables by BassamFellows; *bassamfellows.com*. Equilibrium table lamps by Ralph

Lauren Home; *ralphlaurenhome.com*. Pure Bliss Tencel carpet, in alabaster, by Sacco Carpet (T); *saccocarpet.com*. In master bath, on walls, Blue Lace paint by Benjamin Moore; *benjaminmoore.com*. Curtains of Alona linen, in dew, by Holland & Sherry (T); *hollandsherry.com*. Satellite side table, in white, by Room & Board; *roomandboard.com*. In living room, desk by Studio Job; *studio-job.com*. On custom stools by Sawyer | Berson, Noos wool-blend, in khoni, by Zak + Fox (T). **PAGE 97:** On vintage Mathieu Matégot chairs from Gubi; *gubi.com*; custom cushions of Noos wool-blend, in khoni, by Zak + Fox (T); *zakandfox.com*. Arles rectangular dining table by RH; *rh.com*. Domeau & Pères and Bonzini foosball table; *ateliercourbet.com*. Harnais floor lamp, in gold, by Hermès; *hermes.com*.

IN GOOD HANDS

PAGES 102-7: Interiors by Cafiero Select; *cafieroselect.com*. Select vintage furnishings throughout from Galerie Half; *galeriehalf.com*. **PAGES 102-3:** On 18th-century console (left), Barovier & Toso Murano lamp from Cafiero Select; *cafieroselect.com*. **PAGE 106:** In loft, on custom bed with custom linens, all by Cafiero Select; *cafieroselect.com*; pillows and throw, all from John Derian Co.; *johnderian.com*. 20th-century California American Craftsman table lamp from Cafiero Select. Vintage rug from John Derian Co. In kitchen, custom cabinetry and shelving by Ellen Rousseau; *houseofrousseau.com*; fabricated by Rupert Bankert Construction; *rupertbankert.com*. Vintage sconce, 19th-century American shucking bowl, and 19th-century Persian rug; all from Cafiero Select. Sink by Vermont Soapstone; *vermontsoapstone.com*; with fittings by Samuel Heath; *samuel-heath.com*. In main room, 1960s Danish chair from Cafiero Select. Gilbert Watrous table lamp from Lief; *liefalmond.com*. **PAGE 107:** 20th-century lantern and vintage Hunter table fan, both from Cafiero Select; *cafieroselect.com*. Vintage rug from John Derian Co.; *johnderian.com*.

WHERE THE WILD THINGS ARE

PAGES 108-15: Urs Fischer; *ursfischer.com*. Architecture by Studio Cicetti Architect; *studiocicetti.com*. Landscape architecture by Melinda Taylor & Associates; *melindataylor.com*; and Native by Design; *nativebydesignlandscapes.com*. **PAGE 111:** Above Fischer, glass pendant by Vistosi (similar); *vistosi.com*. **PAGES 112-13:** Hans J. Wegner PP68 armchairs for PP Møbler from Danish Design Store; *danishdesignstore.com*. Aldo Rossi Rilievo dining table from Istdibs; *istdibs.com*. Thermador range; *thermador.com*. Miele hood; *mieleusa.com*. Cabinetry by Henrybuilt; *henrybuilt.com*. Above long table, Poul Henningsen PH 5 pendant for Louis Poulsen; *louispoulsen.com*. **PAGE 114:** On custom table by Urs Fischer, Pth linen, in turmeric, by Holland & Sherry (T); *hollandsherry.com*. Wild chairs by Piero Lissoni for Bonacina 1889; *bonacina1889.it*. Marietta pendants by Bover; *bover.es*.

ART APPRECIATION

PAGES 116-25: Interiors by Billy Cotton; *billycotton.com*. **PAGES 116-17:** Custom bed and nightstands by Billy Cotton; *billycotton.com*. Curtains of Magnifique polyester-blend, in snow, by Kravet (T); *kravet.com*. Rug by Beauvais Carpets (T); *beauvaiscarpets.com*. **PAGE 118:** In kitchen, custom ceiling lights by Billy Cotton; *billycotton.com*. In dining room, on Maria Pergay chairs, Albia weave by Chapas Textiles (T) *chapastextiles.com*. Custom table by Billy Cotton. Vintage J.T. Kalmar chandelier (similar) from Istdibs; *istdibs.com*. **PAGE 120-21:** On custom sofa by Billy Cotton, Iskar-Talc cotton-blend by Calvin Klein for Kravet (T); *kravet.com*. **PAGE 122:** In study, on walls, India Yellow paint by Farrow & Ball; *farrow-ball.com*. Above bed, Hector Small Dome sconce by Original BTC; *originalbtc.com*. Side table from Galerie Michael Bargo; *michaelbargo.com*. **PAGE 123:** In kitchen, on cabinetry, SK 35 paint by Fine Paints of Europe; *finepaintsofeurope.com*. Antique Delft tiles from Regts Antique Tiles; *antiquetilesshop.com*. In bedroom, pillows by Antoinette Poisson; *antoinettepoisson.com*. **PAGE 124-25:** In dining room, vintage René-Jean Caillette chairs from Demisch Danant; *demischdanant.com*. Vintage Giovanni Offredi Paracoro dining table from Istdibs; *istdibs.com*. Curtains of Béchamel wool by Rogers & Goffigon (T); *rogersandgoffigon.com*. In living room, Joinery wall sconces by Billy Cotton; *billycotton.com*. On Pierre Paulin Alpha sofa and chairs from Ralph Pucci; *ralphpucci.com*; Cambon wool-blend, in goose, by Rogers & Goffigon (T). **▲**

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Taking Flight

Spanning more than 7.5 million square feet and set to accommodate some 72 million passengers a year by 2025, Beijing's newly completed Daxing International Airport terminal is, by the numbers alone, a staggering feat: reportedly the largest single-structure airport in the world. But it was also designed to be noticed, as is the

case with all buildings by Zaha Hadid Architects. One of the Pritzker Prize winner's final projects before her untimely death in 2016, the futuristic hub features a central thoroughfare inspired by traditional Chinese courtyards, with a seemingly fluid network of columns, roof vaults, and skylights. A starburst floor plan and vertically stacked domestic and international areas, meanwhile, ease navigation. "The terminal layouts minimize the walking distances between check-in and gate—and also the distances between gates for transferring passengers—to a maximum of eight minutes by foot," says Cristiano Ceccato, the airport's project director at Zaha Hadid Architects. Passengers, of course, would be wise to slow down. As Ceccato notes, the sinuous design "gives moments of pause." —NICK MAFI



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